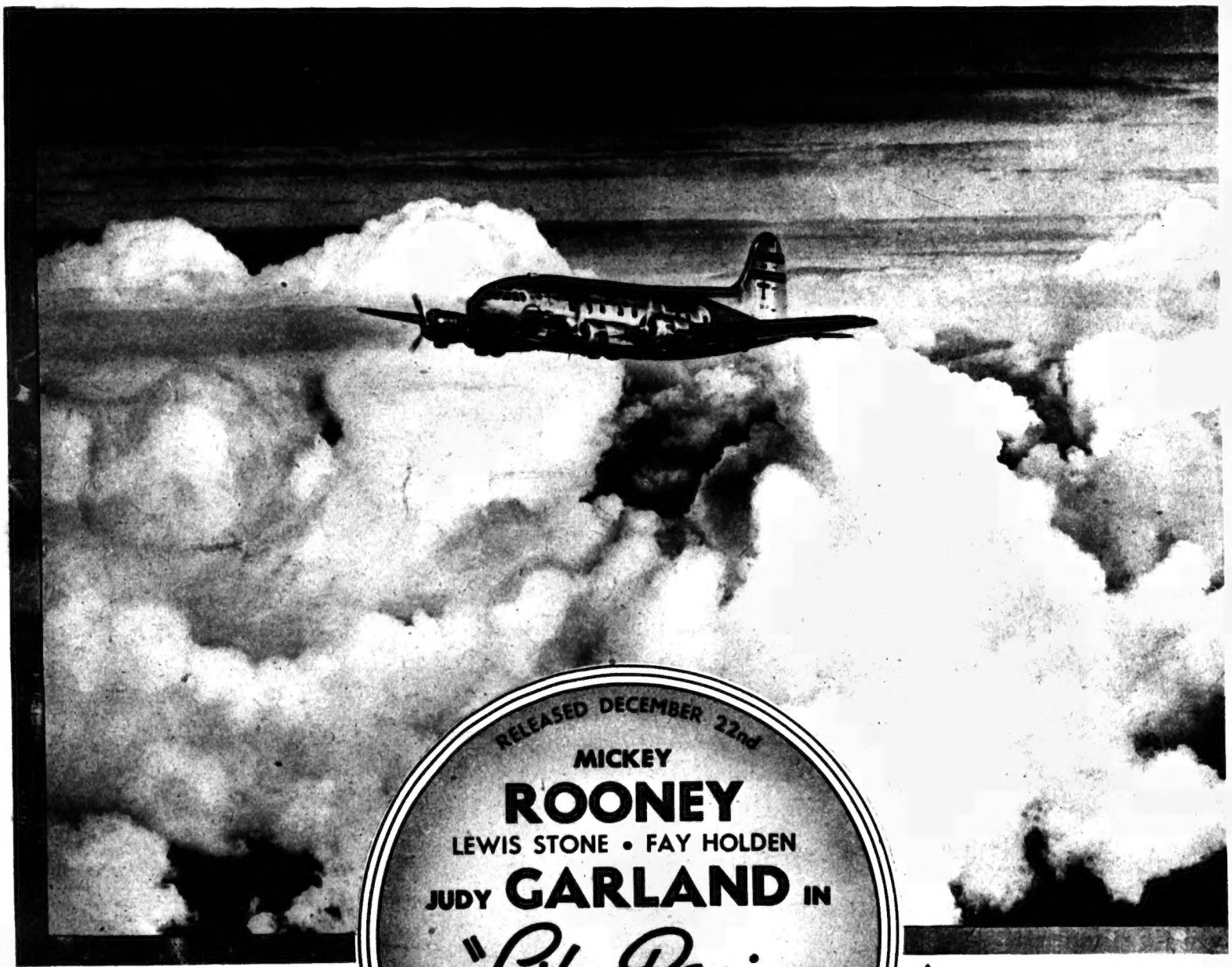
Kine WEEKLY

FILMS COUNCIL REPORT

See page 3

BIG ONE COMING!



RELEASED DECEMBER 22nd

MICKEY
ROONEY
LEWIS STONE • FAY HOLDEN
JUDY **GARLAND** IN
"Life Begins for ANDY HARDY"

Setting New Hardy Highs Throughout the U.S.A!

More Big Ones Coming from M-G-M...

HONKY TONK (Gable, Turner) • **WHISTLING IN THE DARK** (Red Skelton) • **WHEN LADIES MEET** (Crawford, Taylor, Garson) • **DR. JEKYLL AND MR. HYDE** (Tracy, Bergman, Turner) • **THE FEMININE TOUCH** (Russell, Ameche, Kay Francis) • **SMILIN' THROUGH** (MacDonald, Aherne) • **THE CHOCOLATE SOLDIER** (Eddy, Risë Stevens) • **THEY MET IN BOMBAY** (Gable, Russell) • **THE TWINS** (Garbo, Douglas) • **UNHOLY PARTNERS** (Edw. G. Robinson, Laraine Day) • **H. M. PULHAM, ESQ.** (Lamarr, Young, Hussey) • **MARRIED BACHELOR** (Young, Hussey) • **PANAMA HATTIE** (Sothern, Red Skelton) • **TARZAN'S SECRET TREASURE** (Weissmuller, O'Sullivan) • **BABES ON BROADWAY** (Rooney, Garland) • **THE SHADOW OF THE THIN MAN** (Powell, Loy)

BIG things come ALWAYS from the BIG Company!

"CASH AND CARRY"

Scenes from CASH AND CARRY, the irrepressible Maisie's latest adventure in which she intervenes with hilarious effect in the rather confused lives of a young boxer, his manager and his mother. Ann Sothern is starred with George Murphy, Robert Sterling and Natalie Thompson (M-G-M)

RENTERS AND ARMY FILM CONTRACTS

See page 5

Kinematograph WEEKLY

No. 1798 Thursday, October 2, 1941. Vol. 296

DEATH BLOW TO BRITISH PRODUCTION

See page 34

WAR STATUS FOR THE KINEMA INDUSTRY

Films Council Report

ANXIETY REGARDING OUR MAN-POWER SITUATION

THE diversion of the Industry's man power to other war work and other problems facing British producers are discussed in the Third Annual Report of the Films Council, which makes the following recommendation:—

PLANS SHOULD BE MADE AT ONCE TO GIVE A NUCLEUS OF THE INDUSTRY A WAR STATUS WHICH CAN ADEQUATELY PROTECT TO A CERTAIN AGREED LEVEL THE MAINTENANCE OF MAN POWER—STUDIO SPACE—SUPPLIES.

As regards the immediate problems and the fulfilment of the Quota requirements of the Act, the report referred to the failure of the Council's suggestion that the situation might be eased by the modification of some Trade practices and recommended that a decision should be withheld until the end of the Quota year, when it would be better known what films were available.

ATTENTION IS ALSO CALLED TO THE LACK OF ORGANISED CO-OPERATION BETWEEN THE VARIOUS GOVERNMENT DEPARTMENTS CONCERNED IN FILM PRODUCTION.

Covering the twelve months ended March 31, 1941, the Report of the Cinematograph Films Council is the record of the first complete year of war activity; the second report being concerned with the last months of peace and the opening months of war.

All sections of the film Industry have inevitably been influenced by the war, the report states, although the effect has varied between the different sections. Pre-war decline in short film production has been checked as a result of increased demand for films of this type for propaganda, training, education and entertainment. Moreover, apart from the areas which have been subjected to heavy raids and evacuation, there has been a recovery in kinema attendances from the early days of the war.

Other factors have seriously hampered the Industry. In particular, British production has been confronted by serious difficulties which have considerably reduced the output of long films.

As the length of foreign long films acquired did not alter materially, this decline in British output has in turn embarrassed both renters and exhibitors in the fulfilment of their quota requirements.

We have had to bear in mind all these circumstances when considering the problems which have been brought to our notice, and our present concern must be the preservation of a healthy nucleus of the Industry.

Number of Meetings

During the year covered by the report nine meetings for discussion and three meetings for viewing films referred by the Board of Trade under the proviso to Section 26 (3) of the Act, have been held at which the aveage attendances of members at the ordinary meetings was 14. Three members found it necessary to resign: Captain the Hon. R. Norton was replaced by M. Balcon as a representative of makers of British films; W. Leonard resigned on his appointment as Parliamentary Private Secretary to the Minister of Supply and was succeeded by J. Welsh, M.P.; H. C. Bischoff resigned, and at the close of the year under review had not yet been replaced.

Council Activities

Cetivities are divided into three sections:

(a) Matters referred to us by the Board of Trade in accordance with the provisions of the Act;

(b) Matters either referred to us or raised by us in accordance with our general responsibility of advising you on problems connected with the Industry;

(c) The general problems of the Industry, including the long term commercial repercussions on it of its contribution to the war effort.

It is stated that under Section 7 (4), relating to films more than four years old, only one application for the re-registration of an old film was referred to the Council by the Board of Trade. "In giving it consideration we decided that, although our policy had sonsistentiy been to reject such applications on the ground that the supply of British films was adequate for quota purposes, we might have to change this policy on account of the diminishing supply of British films. We decided, however, that this particular film had not a good enough record to warrant its being made a test case and we therefore recommended the rejection of the application."

Quota Defaults

Renters' quota defaults were 12, and a decision was taken to view severely those cases in which there had been consistent defaulting for more than one year. "We therefore recommended the prosecution of three companies, each of whom had been warned in respect of a default in the previous year."

"No certificates were recommended, but seven companies were warned that a prosecution might follow any future default. The

Continued on page 34

AFTERNOON GUILLOTINE THREAT

C.E.A. Meeting With Ministers

CLOSING WILL INCREASE TRAFFIC DIFFICULTIES

Following the C.E.A.'s prompt action in requesting a meeting with Col. Llewellin, Parliamentary Secretary to the Ministry of War Transport, discussion of the difficulties which would attend an afternoon closing of kinemas is to take place on Wednesday.

Col. Llewellin and William Mabane, Parliamentary Secretary to the Ministry of Home Security will receive the deputation from the C.E.A. which will be composed of the officers of the Association led by its President, Lt.-Col. S. K. Lewis.

It is understood that the C.E.A. case presented at the meeting will be that any proposed closing of kinemas in the afternoon as hinted in Col. Llewellin's speech a fortnight ago, would only increase traffic difficulties.

As any action taken by the Ministries would affect all large centres of population, especially key cities, decisions reached at or after the meeting will be issued for the guidance of police authorities.

It is thought that there will be no hard and fast regulations which would impose undue hardship on exhibitors, but that any alterations found necessary will be effected in agreement between authorities and exhibitors' representatives.

U.S. PROBE

Producers Labelled as Warmongers

(From Our Own Correspondent)

NEW YORK, Tuesday.

Senate probe has been recessed a week to next Monday as Nicholas Schenck, Harry Warner and Darryl Zanuck deny propaganda charge. A score for the industry comes in so-called Isolationist "Witch-Hunt" Senator Downey, of California, who defends industry and charges the probe as being a misdirected harassment. Under hammering demand, the Committee promises to view some of the films under attack this week. The probe faces stoppage if the Senate Audit and Control Committee demands specific allocation from the Senate for its continuation. The decision may be reached this week.

NEW DIRECTORS OF WALTURDAW

At a board meeting of the Walturdaw Cinema Supply Co., Ltd., on Monday last, H. E. Driscoll, who has charge of the apparatus section, and C. J. Hunt, secretary of the company, were appointed directors.

These appointments are consequent upon the much-regretted death of Neville R. Armitage, whose death, due to enemy action, occurred early in the year.

"QUIET CHRISTENING"

As Sequel to "Quiet Wedding"

Paul Soskin is to follow up his "Quiet Wedding" triumph with a sequel, "Quiet Christening," which is in active preparation, and for which he hopes to reunite the original cast.

MAXIE THORPE, whose appointment as acting managing director of Columbia, has just been announced

G.-B. ANNUAL MEETING

"Hopeful Dividend Position"

MARK OSTRER'S speech having been circulated with the annual accounts, chief interest in the Gaumont-British annual meeting on Tuesday was the shareholders' reaction to the improved profits and cash position.

It was not generally favourable. Several shareholders wanted more information about subsidiary companies, interlocking directorships and the possibility of an Ordinary dividend.

A. B. Clark wanted to know why G.-B. Distributors, Ltd., could not do its own distributing instead of passing it on to General Film Distributors.

Col. H. A. Micklem, who presided, in the absence of Mark Ostrer, said that an agreement had been entered into a number of years ago.

Upon being pressed he said that the agreement had two or three years to run, and was completely satisfactory to the company.

In reply to another question from the same shareholder, Col. Micklem said that G.-B. Distributors is a wholly owned subsidiary and that certain G.-B. directors who are also directors of the distribution company "turn in their fees to the parent company."

Mr. Clark here made references to "interlocking directorships," and asked whether the company could not publish a consolidated balance-sheet.

Consolidated Balance-Sheet

In reply to the consolidated balance-sheet question, Col. Micklem said this was a "hardy annual," and he did not want to take up the time of his shareholders discussing it at length.

He added that there was no requirement to publish one under the Companies Act, and that the Board had decided it was in the best interests of the company not to publish a consolidated balance-sheet.

Mr. Clark was also interested in the loss of £10,850 made by "certain subsidiary companies."

He wanted to know why a "certain" company. "What company is it? Is it a company controlled by any of the G.-B. directors? Is it not time there was a more explicit explanation of these too many sideshows?"

He subsided after this outburst, muttering more about interlocking directorships.

The chairman said that the £10,850 loss had been written off the accounts of an American subsidiary and a theatre at Hendon.

Ordinary Dividend Prospects

Another shareholder asked if there was any likelihood of an Ordinary and "A" Ordinary dividend. He said that in 1935 or thereabouts shareholders had been assured they would soon get a dividend.

"Seven years later," he said, "there is not even a reference to the question."

Col. Micklem, in reply to this, said that shareholders could see by the accounts that the situation was hopeful, but that he did not think that the shareholders really expected the Board to make definite promises under present conditions.

After a sharp interchange with a Preference shareholder who had managed to get into the meeting and an Ordinary shareholder who wanted the Board to allow the Preference shareholder to put a question —he had been refused—the shareholders passed the accounts unanimously.

The Film as a Weapon of War

BUT DOES THE GOVERNMENT REALISE IT?

Support for KINE.

SUPPORTING the demand made in last week's "Kine"—that the Government should make up its mind whether it wants films or not—remarkable evidence has come to hand of the way the shorts film industry—so vital in the propaganda field—is being crippled by ruthless calls on its strictly limited man-power.

Leading short film makers draw attention to a fact which the Government seemingly does not yet realise, that **the propaganda film is a most potent weapon of war, used as such by the Germans and given by them status equal to that of the armed forces.**

Yet the KINE. is able to reveal that on present call-up arrangements the authorities are prepared to ruin short film production in this country for the sake of calling about a hundred men into the services.

Hard Facts

One hundred and eighty eight technicians are employed—and very fully employed—at present in the making of short films of all types. Of these only twenty-eight are outside the age-limits of military service.

Of the other hundred and sixty, a hundred and four deferments have been asked for by the two official representative bodies, the Association of Short Film Producers and the British Short Film Makers Society. Fifty-six applications for deferment have been made independently, which must cover the Crown Film Unit and new companies brought into being by the increased demand this year for short films from Government departments, Ministries, and official bodies of every description.

Ninety-one of the deferments asked for have been refused by the Ministry of Labour, and the production personnel involved are to be called up, some immediately, some at the end of December, and the remainder in March next year. **The Ministry takes the view that these ninety-one will be replaceable by women, who in a few months are presumably to be found and trained in technical processes which it took the men concerned years of experience to acquire.**

On this reasoning it appears that Harry Watt, for example, director of "Target for To-night," can, in the opinion of the Ministry of Labour, be replaced by Christmas by a woman—as yet unnamed and certainly untrained!

Typical Comment

Faced with these facts, and in the interests of the war effort, four leading short film producers—Edgar Anstey, Donald Taylor, John Taylor and Basil Wright—make the following comment:—

"We wholeheartedly welcome your outspoken article on the Government's attitude as regards the Film Industry in war time.

"We are entirely in agreement with your statements and would like also to draw the attention of the Government to the wide issues which lie behind the present situation.

"In our opinion the Government—indeed the War Cabinet—must at an early date come to two decisions (the second depending on the first):

1. Is propaganda to rank as a major war weapon in its own right?
2. If so, are film makers and film workers in all branches of the industry to take a full part in ensuring the

Continued on page 5

To-day!

Roderick v. Danahar Fight

BRITISH MOVIETONE NEWS

KINEMATOGRAPH WEEKLY

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WANTED: WAR STATUS

WITH a very fair show of patience the Industry has awaited the publication of the Films Council report. Six months' consideration has now brought forth this analysis of the Council's work, and on the whole one must write it down as a moderately worded production, which most of us would have preferred to see in more vigorous style.

It is towards the end that one finds a paragraph which is pertinent to the most important anxieties of the Trade. Concerning itself primarily with the supply of quota films—and not solving this question very well—the report takes on a more virile tone and gives evidence of the ability to plan ahead.

Uneasiness on the part of exhibitors about the shortage of British films is acknowledged, and it was felt that one way out of their troubles, the amendment of the quota regulations, would afford no real solution. By going to the root of the mater lies the only hope of a permanent improvement.

So the report comes to recognise that movement is better than stagnation, and we have a strong recommendation that plans should be made at once to give a nucleus of the Industry a war status to protect adequately the maintenance of man-power, studio space, and supplies. The actual easement of the quota position is just a hope, as far as the Council is concerned.

But we are, as a Trade, much more interested in the constructive line laid down in the suggestion of establishing our business on a war basis. To define what is the nucleus of the Trade to which this should apply, or what is the agreed level at which staff space and supplies can be kept may not be easy, but it is not impossible, and it can be tackled with fair confidence.

The great thing is that we have at last before us an official body putting forward a live idea, and one which should crystallise the present rather undetermined position of the kinematograph Trade in the constitution of a nation at war.

If the personnel of the Films Council are not all unbiased, they are at least chosen with a fair probability that their interests and individual viewpoints will balance each other and provide, in the final issue, a broadminded and well-informed brain.

And bringing to the forefront the section of the report most urgent at the moment, we ask for general support to the demand for the recognised war status. Had this been established we could have handled with less anxiety the insistent demands by the Labour and the Service ministries.

It is a terrible reflection on our national logic that as soon as the Fighting Services demand so many men they have to go, and the trained studio staffs are just turned into soldiers or airmen. The next thing is to get inefficient technicians produced and trained quickly so as to do what the other men, now privates or aircraftmen, can do supremely well without further tuition. Their own tuition is by now making them machine-gunners or orderly-room clerks.

Then, perhaps, they will be combed out to make an Army Film Unit. All this time the studios are working hard to fit people to take their places. Don't trouble to tell us normal conditions are suspended in war time—we know, and we wouldn't suggest favoured treatment, but if sheer waste of energy can be avoided it is a national duty to avoid it. Perhaps the Films Council recommendation will help.

Long Shots

MAXIE MOVES UP — HOW JOHN GRIERSON SEES IT — COLD FEET IN HOLLYWOOD — FILMS IN THE HIMALAYAS — NOEL COWARD'S PLANS

AS acknowledgment of the fine work he has put in for Columbia, I hear Maxie Thorpe has been appointed acting managing director. Since Jos. Friedman went back to the States and got lost to the distribution side of the business because of his interest in production, the general sales manager's job at 139, Wardour Street has covered a lot of ground, and it was never a sinecure when everything was normal.

MAXIE has had all sorts of difficulties to surmount, but he has consistently gone on building up the business, and those of us who were keeping an eye on Columbia's progress would not have been surprised had promotion come earlier. It cannot have been very easy to organise the war time basis of the company with one foot in Wardour Street and one in Derbyshire.

HOWEVER, he has a good team under his guidance, and I do not think their customers have suffered any lack of attention. Of course, Thorpe has a pretty intimate knowledge of the country. As a Yorkshireman, he has graduated through Manchester and Cardiff to London, and through Universal and Warner Bros. to Columbia. All his friends will wish him well.

JOHN GRIERSON is a visitor from another world whose opinions I am always glad to have, and I must say they are freely given. As an old friend, however, we found so much to talk about that was "off the record" that I don't think a great deal of reportable matter was left.

I WISH I could convey an idea of the way in which he looked upon our studio man-power problem. There are few who can express themselves with greater vigour, and few who more completely appreciate the power of the screen to get a message over to the public. Grierson's support of the KINE. question—Does the Government want films or not?—was strong and immediate.

NO surprise can be expressed on this, for the present Film Commissioner for Canada was the first in this country, I believe, to develop the scientific use of the film as a means of nation-wide propaganda. There were interest and instructional films before John Grierson, but he led the way in using the screen as a platform.

ONE of the most interesting features of Grierson's talk was his idea of the shape of things to come, and he gave me some illuminating views on the position of this country and the overseas Dominions, for he has been all over the world since he left England, and has worked in the Antipodes as well as in Canada. It is an education to listen to a man who can be fervidly enthusiastic and coldly analytical in consecutive sentences.

THE probe into the alleged war-propaganda proclivities of American film producers is unlikely to affect current production tendencies according to the view expressed by a Hollywood correspondent. He adds, however, that at one time the extremely vocal opposition to any subject which reflected an extreme pro-allied attitude was a source of acute embarrasment to many producers, who were consequently impelled to reconsider their commitments in respect of various films, the theme of which was regarded as too rigorously pro-ally.

THE result of this attitude, I am assured, was the preponderant reliance upon what were publicised as "escapist themes" and the production of one or two subjects which conformed more suitably to the isolationist angle. I am glad to hear that this phase of timidity has passed, and, influenced probably by the strong line now taken by the Administration, much of the original schedules with their strong anti-Nazi bias has been reinstated.

MEETING Noel Coward on Tuesday, I asked how preparations for his naval film were progressing, and found him annoyed concerning the newspaper reports linking his name with Lord Louis Mountbatten. Coward impressed upon me that no final details concerning the film are settled. At present he is writing the script in which he is endeavouring to bring to the screen some of the daring exploits of the British Navy.

HE requested me to inform KINE. readers that he will definitely co-direct and portray one of the rôles, and the film will be made with the co-operation of the Admiralty. Concerning the other rumours. Coward pointed out that they possibly arose in the first place from his friendship with Lord Louis Mountbatten, as did the suggestion that Harold French, with whom he went to school, would be the other co-director. I may be able to give full details in a week or two's time. It is possible that the film will be a Columbia release.

JOHN GRIERSON

GEORGE PARISH is very bucked with Anglo-American's deal on the John Baxter subject "Common Touch." The film, which had a big reception at its Trade screenings, has been booked to the entire G.-B. circuit. The deal, he tells me, is a particularly gratifying one; also, it is further proof of British National's often reiterated independent policy which allows every group of theatres the opportunity of acquiring B.N. subjects.

SORRY to hear that George has been suffering from a bad cold, although it has not been able to keep him away from business. However, signs are that he is on the mend again, and by the end of the week he hopes to be his old vigorous self.

A VERY interesting letter from George Reardon, managing director of British Distributors (India), Ltd., is on the stationery of the British Legation, Nepal. George has been up in what is described as a forbidden and inaccessible kingdom in pursuit of his business of carrying British films into the far distant kingdoms on the borders of India.

HIS itinerary during the past twelve months has included Kabul, Teheran, and the celebrated Burma Road, but of all of them the journey into the Himalayas—marching, climbing, and carried by porters was, he says, among the worst, one day of nine hours only achieving a total distance of 14 miles.

"THIS," he says, "is the first time a picture man has ever been in Nepal," which is far away on the north-eastern limit of India, near Tibet. He hopes to report on the first screening of films up there, at the Legation, the Government being very keen on the idea. He met near the Burma-China Road Ernest Hemingway, the novelist, and in Rangoon, Jimmy Roosevelt. He closes with a wish to be remembered, through the KINE, to all old friends, "especially of G.F.D. and A.B.P.C.," and is looking forward to a trip back home to England soon.

THERE is more than a touch of Wardour Street in his reference to a return to Calcutta for "our 1942 sales drive," and his enthusiasm for the line up of outstanding British films which he has to offer in the territory.

A VERY happily organised evening at the Bull Hotel, Denham, on Saturday last, included a special sketch which was greatly enjoyed, in which Richard Greene, star of "Unpublished Story," appeared with Basil Radford and others. Over £400 was obtained for the Prisoners of War Fund as a result.

"VICEROY SARAH," Norman Ginsbury's play on the lives of the Duke and Duchess of Marlborough which had such a successful run in the West End a few years ago, is about to open in New York under the title of "Anne of England." Flora Robson, Barbara Everest and Jessica Tandy are in the leading rôles.

THE research into our Prime Minister's family history, which was a considerable factor in the success of "Viceroy Sarah," would suggest the author of that play as the ideal man to write the Winston Churchill film. I throw out the suggestion to the responsible authorities.

ARCHIBALD HADDON, who handles Press publicity for Butcher's as well as well as for other organisations, reports, with chagrin, having been scooped at Eastbourne by his own daughter. He gave a luncheon to the Press, and seized upon the local papers for a report, only to find that his daughter, Nina, who is a Government Press officer, had secured major space with a personal portrait relating to a Ministerial luncheon on which she had been working simultaneously with his own. There was some satisfaction, however, in knowing that father had trained the daughter who had poached successfully on her parent's preserves.

WALLY PATCH, who has played more rôles than any other screen actor, tapped me on the shoulder in Charing Cross Road the other day and told me about his newest venture. Apparently he is preparing a new act for the boards which will open at the world-famous Collins Music-Hall next week.

THIS versatile actor has "invaded" every form of entertainment during his career. His broadcasts as a typical Londoner were a most popular Saturday feature, and he has written a number of scripts for his various broadcasts. I think he holds the record for film appearances, as recently he played in no fewer than three films all on the same day, and received a radio offer in addition.

R. C. BROMHEAD bears testimony on another page to the enthusiasm with which the idea of the Cinema Day is being taken up by the Trade generally. This response must be very pleasing to one who has laboured so indefatigably as he has in the cause. A letter in my post this week from a kinema employee makes a suggestion with regard to the Provident Institution which is at least worthy of making public.

THIS manager, who has been a very keen worker for the Fund, suggestss that it might lead to a much larger membership of the Provident Institution if employers would make a contribuution to the provident *pro rata* to the contributions made by employees. If this plan were adopted, he thinks that employers could advocate the joining of the Provident Institution with greater force.

A SUGGESTION of a twenty-four hours touring service appeared on the advertisements of the Paramount, Tottenham Court Road, programme this week. The bill announced "One Night in Lisbon" and "One Day in Soviet Russia." At Tooting they are keeping the weather good for the trip—the Granada bill is "Reaching for the Sun" and "Sunny."

THE STROLLER.

"THIS ABOVE ALL" FOR U.S. PRODUCTION

Kine. New York Cable from Motion Picture Daily

TWENTIETH-FOX has decided to produce "This Above All" in Hollywood instead of London, Litvak, the director, remaining in America.

U.A. IS releasing the English short "Letter from Home," the profits going to the British Government war charities for distribution.

LOU JACKSON in America says British Studios hope to turn out better than last year's 50 per cent. of 1938 feature total, and says the dearth of technicians is the only production problem. He hopes to arrange distribution for the 16 films he took with him.

MAJOR COMPANY heads conferred last week in Washington with State Treasury officials on the remittance agreement renewal in England, the State Department aiding the negotiations.

AMERICAN NEWSREELS incorporate clips from the Russian campaign films captured by the English from the Nazis.

FIRST JAPANESE payment due to American majors under money agreement is being made; three other instalments are due, the total being $860,000.

COLUMBIA ARRANGES a $3,000,000 revolving credit with several banks.

THE STUDIOS grant a 10 per cent. wage rise on a five-year renewal basic working agreement with the Unions.

ONLY ONE-THIRD of the country's ten thousand amusement firms had taxable net income in 1939, the Revenue Bureau reports.

INCREASED CANADIAN purchasing power, especially in war industry centres, is improving theatre receipts.

Close-Ups

By

— Screencomber —

TO-NIGHT'S POSTSCRIPT

By Quentin Screencomber

DEAR MR. BALCON,

It seems you have a Bee in your bonnet, well as in your name. I mean letter writing, Mr. B., letter writing. Moans to the Press about our Hollywood Britishers, and wails that the call-up means close down for British films. Well, other people can write letters, too, Mr. B., so here's one to you for a change.

First, those Hollywood Britishers, Mr. B. Maybe, stuck down there at Ealing, six thousand miles and a sixpenny tube ride from the Film City, you wouldn't know, or admit, the good they are doing our cause. Perhaps you read—you can read as well as write, can't you, Mr. B.?—there's a big anti-British colony out there, and our boys are invaluable propagandists for combating this anti-British mob.

You may have seen in the *Express*, Mr. B., they just invite the "antis" round to lunch or dinner, read them a well reasoned lecture and send them off singing "Rule, Britannia" or "There'll Always Be an England," according to the amount of English they can speak.

Oh, and something the paper omitted to mention, Mr. B.—they stand treat out of their own pocket, honestly—Mr. B., not one cent does the British Government pay in expenses. Tell me, Mr. B., is your face red?

How about you, Mr. B.? What are you doing down there at Ealing? "Convoy," "Ships with Wings," "The Foreman Went to France"? Exactly, Mr. B., good propaganda, but how in th' hell do you think you're going to get the anti-British to see British pictures unless one of our boys out there mellows them down with a good dinner—at his own expense, mind you—and then takes 'em along personally. So you see, Mr. B., even you have something to thank them for.

By the way, Mr. B., how's *your* digestion? That's swell, Mr. B., but have you ever thought how much the boys out there have to eat and drink for British charities. They have digestions, too, you know, Mr. B. Think of those great piles of oysters, steaks, caviare, grapefruit, fried chicken, strawberry shortcake, cream, eggs, waffles, oranges, lemons, foie gras, cantaloup, ham, truffles, butter——! Just think of that, Mr. B.! And all you have to do is sit down at Ealing, belly-achin', verbally and physically, over your carrot salad.

Have you heard, Mr. B., how a famous British producer over there sent our starving film critics a nice parcel of food each? There was a nice, generous gesture that showed they had not been forgotten. But you've a suspicious nature. I'm afraid, Mr. B., and you'd probably point out that a big production of his was just about due for press screening at the time.

What can you send them from Ealing, Mr. B.? Your love? Love may fill an empty heart, but not an empty stomach, and critics *do* have stomachs, Mr. B., as perhaps you've noticed. Or, maybe you'd like to do your bit, too, so why not a little business trip to Eire and send the boys a few parcels from there. By coincidence they could arrive around about the screening of "Ships With Wings."

And don't worry that poor head of yours about the closing down of British production. The lads over there are constantly learning, and they'll be along later to put British production back on its feet. So for gawd's sake be logical, Mr. B., because the way things look at the moment, you may be glad to take a job under them as clapper boy if the Government doesn't quit messing in film production.

You don't see my argument at all, do you?

Really, Mr. B., REALLY!

HERCULES WAS PHONEY

WHAT a phoney that man Hercules was, shooting off his mouth, the big cissy, about those seven tasks he had to perform, tasks that the average man could perform standing on his head. Maybe, if he'd like to win back his self-esteem he might take on a task that's worth the name.

We mean ringing up the Denham Studios—called your bluff, have we, Mr. Hercules?

Without boasting, we've done it. Yessir, Herks, old boy, and if you'd like to try your hand, ear, nerves or patience, we can tip you off that there's only a fortnight's delay this week, so it should be comparatively easy.

Please, Herky, lad, don't start getting reckless. Take our advice and don't go too far; or, if we can't dissuade you, just take a look at that gibbering idiot with the straw in his hair.

Listen, Herky, you hear what he's saying?—"Denham 2345, 2345, 2345, ha, ha, ha." Our studio correspondent he was, Herks, old fellow. He tried to contact somebody down there. Over-confidence, that's what it was. See where he gnawed through the telephone cord? See the lump he bit out of the mouthpiece? That's right, Herks, laddy, you just try for the number.

Gordon Cameron Jackson, a newcomer to British films, who appears in Michael Balcon's THE FOREMAN WENT TO FRANCE

Cinema Day

Keen Trade Support

By R. C. Bromhead

MAY I, through the courtesy of your columns express my warmest thanks to the Trade, and especially to exhibitors, for the overwhelming and spontaneous response already made regarding Cinema Day.

It is really amazing, in such times of stress, when so many calls are being made on everyone's resources, to find such a large and even enthusiastic reception to our Cinema Day effort for the Trade's own Fund.

As it is impossible to acknowledge the very large number of letters individually—much as I would like to do so—will those exhibitors who have already so generously signified their inclusion in Cinema Day please take this letter as both acknowledgment and appreciation?

There are comparatively few exhibitors who have not yet replied to my personal letter, indicating their adherence to the plan of contributing two-thirds of a penny per seat on their licensed seating capacity to which, as you know, the Renters, through the K.R.S., are adding one-third of a penny so that the C.T.B.F. in fact receives one penny a seat.

I am certain that in the case of these few it is an oversight and that they intend to take part, but, nevertheless, I should be very happy to be able to announce before October 18 that the Industry was supporting Cinema Day one hundred per cent.

So will those exhibitors who have not yet notified me of the inclusion in this great effort, please do so at the very earliest possible moment?

In conclusion I should like to add a special word of thanks to the C.E.A. Branch secretaries and General Council Delegates for their great co-operation and help.

Blackpool kinema exhibitors have agreed to a revision of closing hours during the winter months, as from October 1.

The hours have been staggered, performances finishing, according to arrangement, between 9.45 p.m. and 10 p.m. The theatres close up to 10.10 p.m.

DEATH-BLOW TO PRODUCTION IN CALL-UP PROPOSALS

Short Film Industry "Faced with Extinction," *says A.C.T.*

FEWER than 4,000 persons in all are engaged upon film production in this country at a time when a greater footage of film is being handled by the Industry than at any time in its history, declares the A.C.T. in a Press statement issued over the week-end. A supplementary statement dealing with documentary and short production states that the greatly increased output of these films is performed by approximately 200 skilled technicians. If this number is further reduced it will mean the extinction of the short-film industry.

Dealing with the proposed further call-up of film technicians, the A.C.T. points out that to-day the Industry is more and more engaged on films either directly for, or made with the approval of, the various Government departments. Before the war, 8,000 persons were engaged in film production. To-day less than half that number are employed. A third of A.C.T. membership is serving with the Armed Forces. Where possible, dilutees have been introduced into the Industry. For example, one company, staffed entirely by male labour before the war, has replaced one-third of its staff (who had been called up for military service) by female employees.

Technicians at present remaining in the Industry are the absolute minimum required to carry out current production. Nevertheless, it is suggested that within the next six months all but 450 of the technicians and craftsmen remaining in the Industry be released. The result will be that the Service and other Government departments will be unable to obtain the films they require, and the public will be unable to see British films. Moreover, a further call-up from the laboratory staffs will increase the difficulties of processing the American films which come to this country and the newsreel and other stories from Russia, the Far East and other centres of allied activity.

The report goes on to say that it is understood that the present proposals of the Ministry of Labour are still in draft form and issues this statement so that the full effect of the proposals, if executed, may be made known. There are two issues: (1) Is a film Industry essential in war time? (2) If it is, what is the minimum man power necessary to ensure its efficient operation? Government spokesmen have repeatedly answered the first question in the affirmative. That being the case, we contend that a 50 per cent. reduction in man power (which has already taken place) is the limit which should should be made to ensure that maximum value is obtained by the Industry's efforts.

Short Film Production

Technicians engaged in documentary and short film production have discussed the problem as it specially affects them. It was unanimously decided to issue the following memorandum:—

"Those of us working mainly in documentary and short films believe that we are in a particularly favourable position to aid in the whole-hearted prosecution of the war against Nazism. For months we have been working to capacity, making films for the Ministry of Information and various Governmental Departments. These films have a very wide distribution at home and overseas—in kinemas, clubs, village halls, schoolrooms, public libraries, factories. In addition, we are making vitally necessary training and instructional films for the Army, Navy and Air Force.

To-day all this work is faced with extinction if, as has been proposed, the majority of the technicians making these films are de-reserved.

Documentary and short film makers are producing an endless stream of films which cover the whole range of our national effort and the life and work of our people for release here and overseas.

Yet all this work is performed by approximately 200 skilled and trained technicians. Reservation has been applied for 160 of them—a comparative handful of producers, directors, cameramen, cutters and editors, sound experts and qualified assistants.

If, as has been suggested, a substantial proportion of the remaining 160 technicians are to be de-reserved and called into the Forces the Government will have struck a crippling blow against one of its most potent and valuable sources of propaganda.

"People completely without experience cannot be trained within the space of a few short months to master the complex problems of this type of film production. It has taken eight years to build and develop the British documentary film and to train the solid core of key technicians now necessary for its continued existence. To take even a small proportion of this number away would grievously interfere with its capacity to serve the nation."

Continued from Page 3

FILM AS A WEAPON OF WAR

most efficient use of the propaganda machine?

"Propaganda is not merely an adjunct to the strategy of war. It is an essential part of it, and should rank equal with, and not below, the Armed Forces. This is a lesson which we in this country are learning all too slowly from Dr. Goebbels.

"Films are without doubt an important factor in the propaganda armoury. Quite apart from direct propaganda overseas—as regards which this country is still far from well served—the film has special value not only in the maintenance of morale and in the giving of information to the home population, but also in giving direct training and instruction to the Armed Forces of the Crown.

"The Government has so far paid little more than lip service to the value of films as a war-weapon; and when issues such as the present crop up, the film Trade is met with a misunderstanding which appears to be based on ignorance of the principles of modern warfare.

"We cannot help feeling that the present attitude of officialdom towards films is something which would make the German propaganda chiefs laugh, and we agree with you that it would be better to close down the entire film Industry rather than to retain it in an emasculated and virtuallly useless form."

Films Supplied without Contract

Renters Complain of War Office Delay

E.N.S.A. Report

EVER since the beginning of the year film distributors in the United Kingdom have supplied films for the armed Forces of the Crown without a contract signed by the War Office setting out the terms of hire and conditions of exhibition.

Only the determination of the renters that the Services shall not be deprived of screen entertainment has carried on the service.

The fact that no contract is yet signed was brought before the Council of the Kinematograph Renters' Society last week, when questions regarding the position of the draft agreement were put to the solicitor and president.

The KINE. understands that the draft was sent away for approval as far back as June and is not yet signed.

Orders for films for exhibition given by the War Office state that supply is subject to agreement being arranged between renters and the War Office.

The K.R.S. Council intimated that it would like to see the contract completed.

During the meeting of the Council it was apparent that there was overlapping in ordering films between the Army and N.A.A.F.I. schemes.

A long report from the F.E.N.S.A. committee included the news that the N.A.A.F.I. wished E. J. Hinge to act as an honorary adviser on the joint committee. To this the committee took exception, not for any other reason than that Mr. Hinge is an exhibitor customer.

A further recommendation from the F.E.N.S.A. committee was that wherever an admission charge was made to entertainments for which films had been supplied to N.A.A.F.I., a separate booking must be arranged and the renter paid a fee for hiring.

The screening of films in an officers' convalescent home near to a kinema was discussed, and Ben Henry agreed to look into the matter. The Council's view was that the matter was not one in which the C.E.A. should interfere, it having been upon their representation that the matter was brought up.

On the question of films supplied to troops in West Africa, a fee of £50 plus the cost of prints was agreed, with an additional charge of £25 for any additional print.

A Tribute to G. Archibald

Before the meeting closed, S. Eckman said that as it was probably the last time that they would have George Archibald with them before he joined the R.A.F., he wished to pay a tribute to Mr. Archibald's work on the council. He hoped he would not be absent long.

Mr. Archibald said he had found it a pleasure to attend the meetings of the K.R.S., and he had always appreciated the excellent relationship between members, and the courtesies he had received from them.

Eire Import Charges

It was agreed to modify part of the surcharge made on films entering Eire. To cover the cost of import duty under the new arrangement no surcharge will be made for recent and subsequent weeks' runs except where subsequent runs entail the provision of a new run.

It was resolved that distribution of M. of I. special shorts should be decided by picking names out of a hat.

SOUTHPORT SUNDAY HOURS EXTENDED

Licence extensions for free film shows to be given on Sundays have been granted by the Southport magistrates to the Regent, Churchtown, and to the Bedford, Birkdale, the extension being from 2.30 to 4 p.m.

Films shown will deal with social hygiene, and the programmes will be completed with one or two M. of I. films.

Chesterfield Renews S.O.

CHURCH OPPOSITION

"People Should Entertain Themselves"

Chesterfield magistrates on September 29 renewed the licences of eight local cinemas for opening on Sundays between 5 p.m. and 9.45 p.m. The kinemas are: Regal, Odeon, Victoria, Corporation and Coliseum, Chesterfield; Lyceum, Whittington Moor; Cinema, Harland; Oxford, New Whittington.

Opposition was offered by religious bodies and when W. Charlesworth, making the application, submitted that Sunday cinemas kept young people off the streets, Archdeacon Dilworth-Harrison said that was a matter of opinion. When asked if the churches made any provision for Sunday evening entertainments, the Archdeacon replied: "I think people ought to entertain themselves."

That Sunday opening of kinemas in the town had been a valuable war-time measure was claimed by Mr. Charlesworth, who suggested that unless we kept up the morale of the home front, as well as of the Forces, we should do a disservice to our country. It would be a distinct disadvantage to large numbers of men and women on national work if there were no Sunday kinemas. The churches provided no entertainment on Sunday evenings.

Alderman W. H. Edwards said that when Sunday opening of picture houses was first sanctioned the magistrates met the views of the churches to a considerable extent by imposing stringent conditions. If the position, nationally, changed it would be in the power of the Justices to withdraw the licences at any time.

"GERT AND DAISY'S WEEK-END"

Scenes from the Butcher-Empire production GERT AND DAISY'S WEEK-END, which will be Trade shown on Tuesday, October 7, at 2.30 p.m., at the Cambridge Theatre. The stars are supported by Wally Patch, John Slater, Annie Esmond, Elizabeth Hunt, Rosmund Greenwood, Douglas Stewart, etc. Maclean Rogers directed

Thursday

Singapore Woman (*Warner*)

Studio One. **11 a.m.**

Cast: Brenda Marshall, David Bruce, Virginia Field, Jerome Cowan, Rose Hobart, Heather Angel, Richard Ainley, Bruce Lester, Gilbert Emery. **Director:** Jean Negulesco.

Brenda Marshall is cast as a "jinx-girl" whose every contact with men ends tragically. She takes to drink until David Bruce, in the role of a rubber planter, transports her to his plantation, regenerates her and is about to marry her when her husband, whom everybody thought was lost at sea, arrives on the scene. The drama is unfolded against backgrounds of the Singapore waterfront and the jungle hinterlands; while Miss Marshall has every opportunity for glamour in the most attractively dressed role she has yet been given.

Redhead (*Pathe*)

Gaumont-British Theatre. **11 a.m.**

Cast: June Lang, Johnny Downs, Eric Blore, Weldon Heyburn, Frank Jaquet, Anna Chandler. **Director:** Edward Cahn.

The story concerns the wastrel son of a wealthy man who finally gets tired of the boy's silly antics and sends him out on his own. The father also hires Dale Carter, who has just been acquitted of murder and is thoroughly disgusted with life in general, to try to make something of the youth, with the added incentive of a $10,000 cheque. The adventures that befall Johnny Downs as the playboy and June Lang as Dale Carter as they start a cross-country romance, keep the story at a continual high pitch until the surprise climax. Eric Blore, cast as the family butler who is keeping a kindly eye on the couple, is as convincing and entertaining as ever.

Signs of the Times
. . . THE MAGAZINE OF THE SCREEN . . .
SHOW IT—IT PAYS

London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN THURS., OCT. 2, AND WED., OCT. 8

Citizen Kane (*RKO-Radio*)

Cambridge Theatre **2.30 p.m.**

Cast: Joseph Cotten, Dorothy Comingore, Everett Sloane, Ray Collins, George Coulouris, Agnes Moorehead, Paul Stewart, Ruth Warwick, Orson Welles. **Director:** Orson Welles.

"Citizen Kane," Orson Welles' long-awaited offering, tells of the rise and fall of a world-famous financier. While the story covers a period of some fifty years, it concentrates more on the vivid personality of Charles Foster Kane than on his vast industrial achievements.

Starting with Kane's purchase of a run-down New York newspaper in 1890, it shows how he uses an inherited fortune to expand his business holdings until he is among the world's most powerful men. But his drive for power exacts its toll upon his private life; with his domestic troubles, the scandal that shatters his political ambitions, and the loss of his friends. These aspects of the great man are revealed through the eyes of the persons who knew him best during his colourful career, and the story reaches its moving conclusion in Kane's last days spent alone in his huge half-completed castle on the Florida coast, contemplating the wreckage of his dreams. Welles portrays Kane between the ages of 25 and 75 in what is hailed as a striking feat of acting.

Friday

Forced Landing (*Paramount*)

Private Theatre. **11 a.m.**

Cast: Richard Arlen, Eva Gabor J. Carrol Naish, Nils Asther, Evelyn Brent, John Miljan, Victor Varconi. **Director:** Gordon Wiles.

The scene of this exciting drama is a tropical Pacific island, one of the key points in the defence of the Western hemisphere. Natives are seen modernising the outmoded fortifications. Rival government factions are the breeding grounds for fifth column activities. Nils Asther, the island's Air Corps chief, is disclosed as the traitor who is trying to keep the defence work from being completed. He sticks at nothing—even murder to carry out his plans. But Arlen, an American pilot who has drifted into the island, proves the undoing of the island's would-be dictator. In one of the most thrilling aerial battles ever filmed, Arlen engages Asther in a fight armed with only a keg of nails and flying a clumsy transport against Asther's streamlined warplane. Against this exciting background, splashed with tropical splendour, Eva Gabor, a beautiful blonde newcomer makes her screen debut.

The Wagons Roll at Night (*Warner*)

Phœnix Theatre. **2.30 p.m.**

Cast: Humphrey Bogart, Sylvia Sydney, Eddie Albert, Joan Leslie, Sig Rumann, Cliff Clark, Charley Foy and Clara Blandick. **Director:** Ray Enright.

Humphrey Bogart and Sylvia Sidney, who returns to the screen after a year's absence, are co-starred at the head of a splendid cast, the former as Nick Coster, the tough owner of a carnival company. He has only one soft spot, that for his pretty young convent-educated sister, whom he keeps away from all contact with the circus folk; Miss Sidney is seen as Flo Lorraine, the carnival fortune-teller; Eddie Albert has the rôle of Matt Varney, a small-town grocer's assistant with a natural gift for animal-training, who becomes the circus's lion-tamer, and Miss Leslie plays Nick's sister, Mary, who meets and falls in love with Matt. When Nick's efforts to separate the young lovers fail, he plans a terrible revenge on Matt, but in the end gives his own life to save the boy.

Criminals Within (*Pathe*)

Gaumont-British Theatre. **2.30 p.m.**

Cast: Eric Linden, Ann Doran, Constance Worth, Weldon Heyburn, Ben Alexander and I. Stanford Jolley. **Director:** Joseph Lewis.

Unaware that his brother, a government chemist, has already been murdered, Greg tries to warn him, just as a high ranking officer is killed by enemy agents. Naturally he is accused of the crime. A delegation from army chemical headquarters also seek Greg as the only man who could continue his late brother's work. A three-way man hunt develops, as the two army groups hunt Greg, who in turn pursue the real killers in an effort to prove his innocence.

Monday

International Squadron (*Warner*)

Cambridge Theatre. **2.30 p.m.**

Cast: Ronald Reagan, James Stephenson, Olympe Bradna, William Lundigan, Joan Perry, Michael Ames, Reginald Denny, Cliff Edwards, Julie Bishop. **Director:** Lewis Seiler.

Special interest attaches to this as the first air-thriller written around the international pilots in the R.A.F. With their special flair for aerial sensations, as demonstrated in "Dawn Patrol" and other successes, Warners have devised a powerful story of a devil-may-care American stunt flier who ferries a bomber across from the United States to England and joins the R.A.F. after experiencing at first hand the terrors of a London blitz. In the R.A.F. he finds that wise-cracking stunt men are more dangerous than Jerries; how the discipline and fellowship of the International Squadron turn him into a real fighter-pilot who does not flinch from the final sacrifice makes strong entertainment.

Heightening the thrills of the blitz scenes is the sound which was actually recorded by Warners during some of the worst London raids. The sound-track was then sent to America for incorporation in "International Squadron."

Tuesday

Father Steps Out (*Pathe*)

Gaumont-British Theatre. **11 a.m.**

Cast: Frank Albertson, Lorna Gray, Jed Prouty, Kathryn Sheldon, John Dilson and Mary Field. **Director:** Jean Yarbrough.

The film tells of a harassed city magnate who joins forces with two tramps in order to find peace and quiet. He cannot, however, resist the temptation to get back to the roar and bustle of city routine when his greatest competitors try by fair means, and then by foul, to buy him out. Much comedy is centred round a press reporter's (Frank Albertson) efforts to track down father in the rural wilds.

Affectionately Yours (*Warner*)

Studio One. **11 a.m.**

Cast: Merle Oberon, Dennis Morgan, Rita Hayworth, George Tobias, James Gleason and Hattie McDaniel. **Director:** Lloyd Bacon.

Fresh from his success in "Kitty Foyle," Dennis Morgan is co-starred with Merle Oberon and Rita Hayworth in a spicy comedy of a famous foreign correspondent's matrimonial adventures. After gaily covering the world for his paper, Morgan returns home to find that his wife, Merle Oberon, has divorced him and plans to marry a stolid, unimaginative manufacturer of pen-nibs, Ralph Bellamy, in a week's time. With Rita Hayworth's aid, Morgan tries to find some way of averting the marriage and winning Merle back. The result is a series of hilarious situations from which the players and director have extracted the utmost in laughter.

Continued on page 10

"49TH PARALLEL"

Trade Show:
10.30 a.m.

AND

WORLD PREMIERE
2.45 p.m.

ODEON THEATRE,
Leicester Square, W.C.2

Wednesday, October 8, 1941

Released Nov. 24, 1941

AN ORTUS FILMS' PRODUCTION

Managing Director, JOHN SUTRO

GENERAL FILM DISTRIBUTORS LTD.

B—7-10

UNITED ARTISTS

TO FOLLOW OUR RECENT COME TEN TERRIFIC

SHIPS WITH WINGS

with John Clements, Leslie Banks, Jane Baxter, Ann Todd, Basil Sydney, Edward Chapman. Directed by Sergei Nolbandov.

A MICHAEL BALCON production.

LYDIA

with Merle Oberon, Sara Allgood, Edna May Oliver, John Halliday, Joseph Cotten. Directed by Julien Duvivier.

An ALEXANDER KORDA production.

BLACK SHEEP of WHITEHALL

with Will Hay, John Mills, Basil Sydney, Thora Hird. Directed by Basil Dearden and Will Hay.

A MICHAEL BALCON production.

SUNDOWN

with Gene Tierney, George Sanders, Bruce Cabot, Joseph Calleia, Reginald Gardiner. Directed by Henry Hathaway.

A WALTER WAGNER production.

THE GREAT AWAKENING

with Ilona Massey, Alan Curtis, Binnie Barnes, Billy Gilbert, Albert Basserman. Directed by Reinhold Schunzel.

A GLORIA production.

LOOK

for the sensational film spectacle "TO BE OR NOT TO BE," from the gre
HAL ROACH'S Famous Comedy Streaml

FROM THE WORLD'S FOREMOST PR

WATCH FOR TRA

NITED
RTISTS

ENT RECORD-BREAKERS
IC MONEY-MAKERS

JUNGLE BOOK

with Sabu, Patricia O'Rourke, Ralph Byrd, Rosemary de Camp, Jerome Cowan. Directed by Zoltan Korda.

An ALEXANDER KORDA production in Technicolor.

INTERNATIONAL LADY

with George Brent, Ilona Massey, Basil Rathbone, Gene Lockhart, George Zucco. Directed by Tim Whelan.

An EDWARD SMALL production.

The BIG BLOCKADE

with Michael Redgrave, Leslie Banks, Will Hay, Robert Morley, Griffith Jones, Alfred Drayton, John Mills, Quentin Reynolds. Associate Producer, Cavalcanti. Directed by Charles Frend.

A MICHAEL BALCON production.

CORSICAN BROTHERS

with Douglas Fairbanks, Jr., Akim Tamiroff, Henry Wilcoxon, H. B. Warner, Ruth Warwick. Directed by Gregory Ratoff.

An EDWARD SMALL production.

BROADWAY LIMITED

with Victor McLaglen, Dennis O'Keefe, Marjorie Woodworth, Patsy Kelly, Zasu Pitts. Directed by Gordon Douglas.

A HAL ROACH production.

OK OUT

the great Producer-Director combination **KORDA-LUBITSCH**, and the first of Streamliners, **"TANKS A MILLION."**

PRODUCERS, DIRECTORS and STARS
ADE SHOW DATES

Tuesday—continued

Ice Capades (*British Lion*)

Phœnix Theatre. 11 a.m.

Cast: James Ellison, Dorothy Lewis, Jerry Colonna, Barbara Allen, Alan Mowbray, Phil Silvers, Gus Schilling, Tim Ryan, Harry Clark, Renie Riano, Carol Adams. Also featuring the famous skating stars Belita, Red McCarthy, Megan Taylor, Phil Taylor, Lois Dworshak, Jackson and Lynam, Vera Hruba, The Benoits, Dench and Stewart. **Director:** Joseph Santley.

American reviewers have showered unstinted praise on "Ice Capades" which is hailed as a glittering spectacle of ice spills with an all-star cast and a galaxy of ice-skating champions of international fame and repute. At the head of the ice-skating champions is the feminine star of the picture—Dorothy Lewis, who appeared in the original ice-show of the same name in no less than 35 cities and played to over a million people, supported by a skating chorus of 60 beautiful girls.

The story woven round this picture is about a newsreel cameraman Bob Clemens (James Ellison) who is given the task of covering the Lake Placid exhibition of a Swiss Ice Queen (Renie Riano). Because his assignment involves a woman he is not too enthusiastic, misses the plane and fails to secure the film.

After consultation with his pal (Jerry Colonna) he decides that he must make some showing for his boss (Alan Mowbray) and goes to Central Park to take shots of a skater picked at random. The girl he selects is Marie Bergen (Dorothy Lewis), who is wanted by the immigration authorities.

Such is the problem set in the plot which is said to lead up to a thrilling and spectacular climax ornamented by the beautiful skating of members of the "Ice-Capades" road show of American if not international fame.

Directed by Joseph Santley, with Harry Losee directing the ice-skating sequences. "Priestley's Postscript," a two reeler, preceding "Ice-Capades" has been inspired by the famous broadcast "The Hour of Greatness," and is hailed as one of the most compelling screen shorts of to-day. Produced in Technicolor.

Wild Geese Calling (*20th Fox*)

Century Theatre. W.1. 10.30 a.m. and 2.30 p.m.

Cast: Henry Fonda, Joan Bennett, Warren William, Ona Munson, Barton MacLane, **Director:** John Brahm.

All the action, drama and romance of Stewart Edward White's best-selling novel. The interesting story of John Murdock, who meets and falls in love with Sally while looking for his friend Blackie, played by Warren William, has been faithfully followed. Marrying Sally, John takes her to Alaska, not knowing that she and Blackie had been friends before he met her. Angry when he finds Blackie holding Sally in his arms, John knocks his friend out and leaves his wife, thus setting the stage for the picture's unusual climax.

A camera crew were despatched to Alaska to film authentic background scenes and another crew flew to both Oregon and Utah to take aerial photographs of flocks of wild geese flying in their unique formations. The result, it is claimed, is one of the outstanding pictures of the year.

For the rôle of John Murdock, the two fisted lumberjack with the wanderlust spirit, Henry Fonda was chosen, and this sincere and forthright character is of the type in which Fonda excels. Joan Bennett was thought to be the ideal choice for Sally, the dance hall queen. Ona Munson, of "Gone With the Wind" fame, Barton MacLane, Russell Simpson, Iris Adrian, Paul Sutton and James C. Morton are also included in the supporting cast.

Gert and Daisy's Week-end (*Butcher*)

Cambridge Theatre. 2.30 p.m.

Cast: Elsie and Doris Waters, Wally Patch, John Slater, Elizabeth Hunt, Rosmund Greenwood, Iris Vandeleur, Annie Esmond, Aubrey Mallalieu, Douglas Stewart, Jack Vyvyan, Johnnie Schofield, C. B. Clarence, Rita Grant and Gerald Rex. **Director:** Maclean Rogers.

The picture is topical and full of war-time humour, sentiment and realism and provides the co-stars with constant opportunities to exhibit their versatility as actresses, comediennes and singers.

An irresistibly humorous story of Gert and Daisy's bolt from the "blitz" to the safety of the country, where they secure employment on evacuation service attending the needs of London's child evacuees. Their perfectly innocent adventures arouse the suspicions of the local constabulary whose constant surveillance so disturb Gert and Daisy that they are glad to return to the dangers of Town, but not before they have been ducked in the local pond.

Picture includes spectacular scene of London Underground Tube shelter, a successful new song "Won't we have a party when it's over?" and sequences of Gert and Daisy's East End home.

Wednesday

Skylark (*Paramount*)

Carlton Theatre. 10.30 p.m.

Cast: Claudette Colbert, Ray Milland, Brian Aherne, Binnie Barnes, Walter Abel, Mona Barrie, Ernest Cossart, Grant Mitchell, James Rennie, Fritz Field, Leonard Mudie, Warren Hymer, Hobart Cavanaugh. **Director:** Mark Sandrich.

"Skylark" is a fast-moving comedy of domestic life among the industrious rich—the story of a woman who comes to the belated conclusion that she is no match for the other passion in her husband's life—in this case the moneymaking job of large-scale advertising. She decides to settle the affair in her own way—first by divorce and then to deal with the persuasive attentions of her romantic lawyer.

In "Skylark," Miss Colbert, one of the leading screen exponents of glamour, proves herself a skilled practitioner of downright slapstick pantomime. In the sea-sick scene she even excels Mabel Normand at her best yet. The picture is her dressiest rôle, her 20 odd costumes being the biggest battery of chic and glamour she has ever mustered in one picture.

London Trade Shows

Continued from page 6

49th Parallel (*G.F.D. Ortus*)

Odeon Theatre, Leicester Square. 10.30 a.m.

Cast: Leslie Howard, Raymond Massey, Laurence Olivier, Eric Portman, Anton Walbrook, Glynis Johns, Niall MacGinnis, Finlay Currie, Ley On, Raymond Lovell, Richard George, Peter Moore, John Chandos, Basil Appleby, Charles Victor, Frederick Piper, Tawera Moana, Eric Clavering, Charles Rolfe, Theodore Salt, O. W. Fonger. **Director:** Michael Powell.

This film puts the great Dominion on the screen in a big way for the first time. The story tells of six Nazi U-boat men who go ashore at a remote Hudson Bay post for supplies. While they are on land their submarine is sent to the bottom by the Canadian Air Force, and the Germans decide to trek to the United States for safety. One by one the sextet diminishes until only their lieutenant leader is left, and he, too, in the end, is handed over to the Canadian authorities.

The action takes place against an ever-changing vista of superb Canadian locations that embrace the Hudson Bay territory, Winnipeg, Banff, the Rockies, and other famous Dominion highlights, while the gripping climax is staged on the great bridge at Niagara that links Canada with the U.S.

Here Comes Happiness (*Warner*

Studio One. 11 a.m.

Cast: Mildred Coles, Edward Norris, Richard Ainley, Russell Hicks, Marjorie Gateson, Edward Gargan. **Director:** Noel M. Smith.

Star material being groomed for the future, several of Warner's younger players get a splendid opportunity in this human-interest comedy in which Mildred Coles, a débutante, aided by her father, runs away from the party for the announcement of her engagement, planned by her social-climbing mother, Marjorie Gateson. Posing as a working girl, she becomes engaged to Edward Norris, an ambitious young building cleaner. He misunderstands her attempt to use some of her father's money to help him start business for himself. Meanwhile the father has got busy, and eventually, by tricking Mildred's society fiance into getting out of the way, he substitutes Norris at the wedding.

They Meet Again (*RKO-Radio*)

RKO-Radio Private Theatre. 11 a.m.

Cast: Jean Hersholt, Dorothy Lovett, Robert Baldwin, Maude Eburne, Neil Hamilton, Anne Bennett. **Director:** Erle C. Kenton.

The latest in the popular "Dr. Christian" series tells of a wrong committed to a bank cashier found guilty of a crime he did not commit. Jean Hersholt's efforts on his behalf for the sake of the man's motherless daughter who is dying of a broken heart makes for the main dramatic structure. How the doctor clears the cashier and pins the guilt on the son of the bank president provides a series of thrilling highlights.

A new child discovery, Anne Bennett, with an amazing soprano voice, makes her debut in the picture, which appeals both to lovers of music and drama.

The Saint Meets the Tiger (*RKO-Radio*)

Cambridge Theatre. 2.30 p.m.

Cast: Hugh Sinclair, Jean Gillie, Gordon McLeod, Wylie Watson, Clifford Evans, Dennis Arundell, Charles Victor, Eric Clavering, Ben Williams, Louise Hampden and Kathleen Harrison. **Director:** Paul Stein.

The thrilling battle between a ruthless criminal ring and a lone avenger for possession of gold bullion stolen from a bank makes a dramatic theme of the latest "Saint" picture based on Leslie Charteris' best-selling novels.

Opening with a dramatic murder in London, the story moves quickly to a small Cornish coastal village, where the Saint goes in search of a mysterious criminal known to the police as the "Tiger." After a number of daring adventures the Saint finds himself on the track of the stolen bullion, but the identity of the leading gangster continues to baffle him. How he finally solves the mystery, recovers the booty and wins the affections of Miss Gillie, comes about in a welter of exciting and memorable sequences.

Judas Was a Woman (*New Realm*)

G.-B. Theatre. 2.30 p.m.

Cast: Jean Gabin, Simone Simon, Ledoux, Carette. **Director:** Jean Renoir.

Reviewed in the KINE., issue April 20, 1939, under the title of "La Bête Humaine," this film tells the story of Lacques Lantier and Severine Robaud, the latter, young and beautiful, being married to a middle-aged man, Robaud, assistant stationmaster at Le Havre.

Robaud discovers that his wife has had an affair before her marriage with M. Grandmorin, an influential Parisian business man. He is instantly jealous and conceives a plan whereby Severine will be unable to leave him. He forces her to arrange a rendezvous with M. Grandmorin on the 6.20 express. While the train is in a tunnel he kills Grandmorin with Severine as his accomplice. In the corridor is Jacques Lantier, a train driver. When the train draws into Paris the murder is discovered and the police begin to question all the passengers.

Jacques and Severine meet again and begin an illicit love affair. Jacques attempts to kill Robaud, but at the last minute his nerve fails him.

Severine then leaves him, but Jacques, who is a man who has violent depression periods and murderous inclinations, tells Severine that he is prepared to kill Robaud now.

He then wanders back to the station, clambers aboard his train and begins to race the train at a terrific speed. He has another fit and attacks the stoker, but in his subsequent frenzy he throws himself off the train and kills himself.

The romantic and moving life-story of the immortal Franz Schubert is brought to the screen in the Gloria production, THE GREAT AWAKENING, starring Alan Curtis and Ilona Massey, with a supporting cast which includes Binnie Barnes, Albert Basserman, Billy Gilbert, Sterling Holloway and John Qualen (United Artists). Reviewed in this issue

QUOTA, INSURANCE AND E.P.T. PROBLEMS

Louis Dickson's Reports at Edinburgh C.E.A.

WHEN Edinburgh Section resumed last week after the summer vacation Louis Dickson, who presided, brought up for discussion several General Council matters, including quota difficulties, insurance of sets, and the E.P.T. suspense fund.

There was some discussion on the calling-up of personnel and on their wage agreements, and W. H. Albin reported on the success of Cinema Sunday, promising final figures at their next meeting.

W. H. ALBIN, reporting on the last meeting of the Scottish Executive, dealt first with the barring of the Picturedrome by the Gaiety and the State, Leith, which Alexander Black had brought before the Barring Clause Committee. Representatives of the three houses stated their case to the committee, who decided in favour of Mr. Black.

When their report came before the Executive there was, through some misunderstanding, dissension, and Ritson Bennell very kindly agreed to interview the parties in Edinburgh with regard to a settlement of the dispute. Afterwards he reported to the Barring Clause Committee, but they still adhered to their decision, and the report was now going before the Joint Committee of the K.R.S. and the C.E.A.

The English Fund

Mr. Albin also reported on the proposed special drive in aid of the C.T.B.F., but said the Scottish members were not very keen on co-operating with this scheme from London.

The CHAIRMAN said the position was that the Scottish representatives on the General Council did not quite grasp that it was intended to apply to Scotland, and they were rather surprised to get the information from Glasgow that it was to apply all round. As far as he knew, the Benevolent Fund Committee in Glasgow had taken no action in the matter, and, of course, any money raised in Scotland would go to the Scottish fund.

A Transport Grievance

At the last meeting of the section, JOSEPH PENN raised a point in connection with Film Transport Services, who, he said, had not been collecting any feature subjects on Thursday, with the result that he had had to pay extra charges for these coming by rail. Mr. Albin said the grievance had been investigated, and Transport Services were now arranging to supply the deficiencies in their service by leaving later.

The CHAIRMAN said Mr. Penn would notice that he often got delivery in the forenoons instead of at 8 o'clock.

Mr. PENN said there had been no difficulty since their last meeting.

Mr. DICKSON: Well, we do achieve something by these complaints.

The CHAIRMAN, reporting on the meeting of the last General Council, referred to a communication from the Ministry of Mines, and appealed to exhibitors to economise fuel as much as possible, especially coal, as they might find some difficulty in getting it.

Quota Difficulties

The Birmingham Branch had asked the General Council to use its best endeavours to get amelioration of the quota conditions this year, as it was feared there would be many defaulters if the increase was pressed.

As they knew, they took action in this matter last year, said Mr. DICKSON, but the Board of Trade had no power to vary the Act except in some small directions. So the General Council agreed to press the Board of Trade, to get the Act amended so that exhibitors would not be defaulted.

Of course, said Mr. Dickson, the Board of Trade had always assured them that they would give every consideration to any exhibitor who through causes beyond his control was unable to fulfil his quota, but he had to give substantial reasons, and it was felt it would be better if they would amend the Act so as to enable exhibitors to control their quota without being defaulters.

Insurance of Sets

They knew they had put out a scheme to insure their sets, said Mr. Dickson. The company, as the owners, were bound to insure sets under the War Damage Act, but they had been pressed to put forward a scheme so that the exhibitor might, in the event of his set being destroyed, know for certain that he would get another installed, and most exhibitors had expressed their willingness to pay an insurance that would enable them to do this.

Although we would draw the money from the Government under the War Damage Act, they were under no obligation to put in a new set, and they did not say they would. What was proposed was that the exhibitor pay them what the company paid the Government, and, in return for that, if a set were destroyed they would put any money they got from the Government towards paying for a new set, and the exhibitor would have to pay the difference.

This was a very unsatisfactory position, for you could not tell what exactly your set was insured for. You could only estimate it by the amount of money you paid for insurance. The rate for talkie sets was 30s. per £100, so they could tell how many hundred pounds they were insured for. Some were insured for £500, others for £750. The British sets did not seem to be insured beyond £750.

It had been agreed to go to the Board of Trade and ask for some amendment of the Act that would enable them to insure their sets in such a way that they would know in the event of them being destroyed they would have money to have it replaced.

E.P.T. Suspense Fund

Mr. Dickson finally referred to the creation of a suspense fund for E.P.T. liabilities. This, he said, referred to any exhibitor who considered that in any year when he was liable for E.P.T. and required, say, £500, to reseat his house, the Chancellor of the Exchequer was prepared to allow that amount to stand in a suspense fund till the finish of the war, or until such time as he was enabled to carry out the work for which he had laid the money aside.

In this way he would reduce any money he would have to pay in excess profits. A number of exhibitors were bringing this forward, but different assessors had disclaimed it.

Now, however, it was absolutely certain that instructions had been sent round to every assessor in the country that he must take this into consideration, and exhibitors were advised that if they wanted to put any money into this suspense fund they should get quotations for any work they wanted to carry out, so that they might be able to present them to the assessor. In getting these quotations they must take consideration of the present price, not the price paid before.

Mr. ALBIN: You cannot spend money lavishly and expect to get away with it.

Mr. DICKSON said if you wanted to reseat or redecorate your house, and could get it done, you could charge that right away, but if you could not get it done you were at liberty to have this allocation made over to the suspense fund. His assessor allowed him for a new projector as a replacement, but there was no allowance for depreciation. You could not have it both ways; if you got depreciation, you could not get replacement.

Calling Up Staff

J. S. DUNBAR pointed out that a woman could not be working part time as an usherette and part time in the operating-box, but must be wholly engaged in the operating-box before they would allow that she should not be called for a selection interview. And if any woman was starting as a trainee they should notify the Ministry of Labour and so save trouble later by asking to be satisfied that she was in a reserved occupation.

Again, if by any chance they lost their chief operator and promoted somebody who was registered as a second operator, the Ministry of Labour should be notified that the man was now chief operator and reserved.

If their chief operator was under 35 he would be called for a medical examination, but while they were told it made no difference, he thought it showed the way the wind was blowing.

Mr. DICKSON said they were, indeed, on very slippery ground. The General Purposes Committee were going to make representation to the Board of Trade for alleviation of certain regulations in regard to calling-up of staffs. This referred more particularly to boys in the operating-box, and they wanted the Home Office and the Scottish Office to allow them to employ boys under 16 as assistant operators.

Wage Agreements

When the agreement with the N.A.T.K.E., of which members have now been supplied with copies, came up there was some discussion on details.

JOSEPH PENN mentioned that he had made an apprentice his second operator, and had raised his wages from 15s. to £2. Had he now to pay him the bonus?

Mr. DICKSON said the boy was still an apprentice, and therefore was being paid much more than 15s., plus the bonus. Of course, if Mr. Penn wanted to keep him he would just have to use his own judgment as to what to offer him.

WALTER M'GUIRE asked whether, if they paid these scales plus 15 per cent., and if the Glasgow award did not come up to this, they must pay the difference?

Mr. DICKSON said that was the position.

Mr. M'GUIRE: What is your authority for challenging the award?

Mr. DICKSON said the negotiations for the national bonus took place between the N.A.T.K.E. and the C.E.A. It had nothing whatever to do with the Industrial Court award which applied to Scotland. The position was that if the Industrial Court award came to more than what the employee got under the bonus they must pay the difference.

Mr. DUNBAR said the whole thing as far as Scotland was concerned was based on the Industrial Court's award, which they must obey because it was a Government order. Lower down they were paying more under the Industrial Court's award. For chief operators there was a difference of 1s. 3d., and that was not worth arguing about.

Mr. DICKSON thought it boiled down to the fact that they must pay the higher rate, whether it was the Industrial Court's award or the N.A.T.K.E. agreement, plus the bonus.

Morecambe Exhibitors to Discuss Winter Hours

Morecambe Corporation has interviewed representatives of the Morecambe Entertainment Proprietors' and Managers' Association to discuss the times of closing entertainment places during the winter.

The chairman of the Transport Committee, the transport manager and the traffic superintendent were present, and it was agreed that all places should close not later than 10 p.m., except ballrooms, which should close at 10.30 p.m.

Edward Ashley (Australian actor under contract to M-G-M), Sir Ronald Cross and Greer Garson. Sir Ronald visited Hollywood on his way to assume his new post of High Commissioner for Great Britain in Australia. At the M-G-M studios he and his family were entertained to lunch and subsequently visited the WHEN LADIES MEET set where they met Joan Crawford and Robert Taylor M-G-M stars

Good Friday Charity Tax Protests

HANTS C.E.A. ACTION

Transport Concession

ALD. G. W. A. WRIGHT presided last week over the meeting of the Hants and Isle of Wight Branch at Bournemouth. It was agreed to make a concession to film transporters and to protest to the County Council about a charity contribution demand.

Coun. MEARS (vice-chairman) told Bournemouth members of the arrangements made for closing round about ten o'clock for the present, and it was agreed that the matter would be considered in the light of circumstances should these alter next month.

Film Transport

A letter was read from the Marmion Film Transport Co. reminding members that their contracts would be falling due for renewal shortly. The letter pointed out that at the present flat rate of 23s. per week for each theatre under present conditions it was not possible to make the venture a financial success. The firm detailed the various items which had risen steeply in cost since the first three years' contract with members was made, and stated that to cover themselves it would be necessary for the company to have a revenue of 30s. per week per hall. This would be the new rate for the contracts as they fell due for renewal.

After a brief discussion the branch agreed that members renewing contracts should do so at the new charge. Tribute was paid to the very fine service which the Marmion Company had given since the contracts were first made with them.

Good Friday Charity Percentage

The meeting considered further correspondence on the condition which the Hants C.C. imposed on licences for Good Friday opening in the area as to the payment to the council for charity of 7½ per cent. of the takings.

The CHAIRMAN recalled that the matter was the subject of a deputation to the Hants C.C. but no success was obtained. Subsequently a letter was sent asking for reconsideration, but the council still adhered to the previous decision.

The matter had now been raised again by a letter from a representative of one of the big circuits suggesting further action by all the kinemas concerned.

After some discussion it was agreed that the licensing authority of the county council should again be asked to receive a deputation of officers of the branch together with representatives of the three major circuits.

Bonus Agreed

Attention was called to the agreement with the N.A.T.K.E. to pay a 12½ per cent. bonus on all wages over £3 and 15 per cent. on wages under £3. Although the branch has as yet entered into no agreement members were advised to pay these rates.

The position as to exemption from national service of full-time operators at certain ages and of women operators and trainees was explained by Coun. H. P. E. MEARS.

The Fund

A committee was appointed to work for the C.T.B.F. in the area, members being appointed for the Bournemouth and Southampton sub-areas separately.

A.B.P.C. SPONSORS SOVIET FILM

To Aid Russian Red Cross

"Salute to the Soviet" is the title of a film depicting life in the U.S.S.R., produced and sponsored by A.B.P.C. with the assistance and co-operation of the Film Section of the Press Department of the Soviet Embassy which is being shown exclusively at their four hundred and fifty kinemas in aid of the Soviet Red Cross.

Patrons at each theatre will be invited to contribute generously to this worthy cause. All expenses of the film and collection will be borne by A.B.P.C.

RESTRICTION PLAN FOR KINEMA HOURS

Exhibitor to Consult Belfast Police

Restriction of kinema hours is being rumoured in Northern Ireland, but inquiries go to show that the authorities are against the idea for the time being at any rate.

The Northern Ireland Ministry of Public Security, however, has sent a letter to the Police Committee in Belfast dealing with the problem which is being caused in regard to transport from the city centre at rush hours, and is suggesting that kinemas might alter their programmes so that the big feature will be shown and ended at a time which will not affect the rush hour traffic. The Ministry suggests that the Police Committee should consult with the kinemas in the centre of the city.

The exhibitors are to point out that as far as they are concerned they have been going into the problem for some time, and they have already met the needs on the point without even being asked. Their case is that their afternoon programmes have all along been so timed as to avoid patrons having to leave when transport is at its peak. Furthermore, they are also able to show that with so many people working in the city wishing to see the programmes before going home come straight from their work or business to the kinemas and thus still further relieve the traffic problem.

Open Again

After having been damaged in the blitz on Belfast some months ago the Park Cinema has been repaired and is being reopened by Supreme Cinemas. The Savoy, on the Crumlin Road, Belfast, is also due to reopen in the near future.

Ministry Films

The Ministry of Information Regional Office report that in the past year about 20,000 people have attended Ministry films shown in Northern Ireland.

Frank Chisnell Joins M. of I.

ASSISTANT LIAISON WITH NEWSREELS

Frank Chisnell, for the past four years the News Editor of British Movietone News, on Monday joined the Ministry of Information as Assistant Liaison Officer.

His duties will be to organise contact between the newsreel companies and the Ministry of Information Film Division, and his appointment arises out of the drive by the newly appointed Minister of Information, Mr. Brendan Bracken, to secure even more timely pictures of the war on its many fronts.

Mr. Chisnell's appointment to the Ministry of Information has the support of the British News Reel Association. His successor at British Movietone News will be Mr. E. T. Adams.

GRAM SWING FOR COLUMBIA

The signing up by Columbia of Raymond Gram Swing, noted radio commentator, is announced. His screen debut will be for a new shorts series entitled "This Changing World," the first subject of which is "Broken Treaties," by the aid of screen animation and the new Dunning colour system, relates the first historical record of recent history-making events.

Coming swiftly on the heels of Columbia's great "International Forum" series, the first of which has just been Trade shown with Dorothy Thompson featured, the signing of Raymond Gram Swing represents yet another big Columbia scoop in the field of screen journalism.

C

A BRITISH EPIC OF CANADA AT WAR

"49th Parallel"

LONDON WORLD PREMIERE OF HISTORY-MAKING FILM

THE story of the making of "49th Parallel," dealing with Canada's part in the war, is one of the major romances of the history of war-time production of British films. Probably no other subject has aroused more keen anticipation among exhibitors or has provided material for so much controversy than this Ortus film, to which C. M. Woolf is giving its world premiere on Wednesday, October 8, at the Odeon, Leicester Square.

Perhaps the most notable feature of the project was the association for the first time of the Ministry of Information with a commercial feature production and the whole-hearted collaboration afforded by the Treasury and the Canadian Government with the sponsors of the picture, John Sutro, Oscar Deutsch and director Michael Powell.

The initiation of the enterprise is a romance in itself. A story published in the *Toronto Financial News* in 1939, dealing with Canada's entry into the war, paid a striking tribute to a speech made by Ernest Lapointe, now Minister of Justice in the Dominion, and it so impressed Michael Powell (producer and director) that he secured a copy of the peroration, and realised how little he knew about Canada.

Thereupon he started to collect material for a film that would give people some idea of the vast resources of the Dominion and its part in the great struggle. He exchanged ideas with John Sutro and between them they sketched the broad outlines of a story which, it was believed, could be used to help along the British war effort. These were subsequently embodied in a more concrete form by scenarist Emeric Pressburger, and the plan was submitted some weeks later to Sir Kenneth Clarke, at the Ministry of Information.

Sir Kenneth passed on Powell's proposals to the Empire Division and the Dominions Office. A scheme whereby Powell could go to Canada and plan his film on the spot was approved by the Treasury, and Vincent Massey, High Commissioner for Canada, gave the project his sympathetic encouragement.

In six weeks Powell, accompanied by Pressburger, Ronald Gillett, John Seabourne and one assistant, visited the principal cities of the Dominion and talked to many of the leading men and women.

Gradually the skeleton of the story put on flesh, although by this time the plot was radically different to the one originally visualised by Powell and Pressburger. The material was approved, finance arranged with the help of the Treasury, and arrangements made for the sending to Canada of a location expedition.

The Story of the Film

The story of "49th Parallel" in its final shape is built round the wrecking of a U-boat by Canadian bombers while a party of six Nazis have gone ashore to rifle the local trading station. Stranded, the Germans attempt to escape across Canada into the United States.

Deftly interwoven into the framework of the plot are dramatic conflicts between the Nazis and various types of Canadians—these encounters bringing out every phase of present-day life in the Dominion.

Stars appearing in the picture include Leslie Howard, Laurence Olivier, Anton Walbrook and Raymond Massey, while Eric Portman, Glynis Johns, Niall MacGinnis and John Chandos are also prominently cast.

Small part roles were acted by Canadians themselves. Throughout the whole tour, embracing Newfoundland, Hudson Bay, Hudson Strait, Niagara Falls, Toronto, Montreal, and other points East, in every case, the leading local amateur dramatic societies were called upon to provide these players—while numerous Eskimos were used.

20,000 Miles Trip

The filming of the exteriors in Canada involved a tour of over 20,000 miles across the Dominion in order to obtain authentic location sequences. It is the greatest location trip ever undertaken by a British unit and has been rarely surpassed by any American company.

With a fully equipped film unit Powell travelled as far North as the 63rd Parallel for certain scenes—the farthest latitude at which a normal production unit has ever operated.

On the trip it was necessary to take twenty-five technicians and actors, together with a seaplane that came to pieces for stowage in a ship's hold. Food, rifles, cameras and negative stock were among the other necessities, the latter requiring careful handling to prevent the celluloid from becoming brittle.

At times, exposed and unexposed negative was stored in Eskimo tents, warmed by blubber oil stoves—and not one foot of film was lost owing to the weather conditions.

U-Boat Thrills

In the Hudson Strait the unit built a complete replica of a German U-boat, which figures largely in the story, and is eventually destroyed by the Royal Canadian Air Force.

The earlier adventures of this U-boat are entirely authentic because they are depicted in part of a captured German newsreel which has been neatly sandwiched into the sequence which shows a U-boat operating in the Atlantic being chased by the Navy.

The actual bombing of the Nazi submarine in its hide-out in the Hudson Straits, which initiates the basic theme of the film, was undertaken by the local R.C.A.F., who sent over three 'planes to the position of the U-boat over which they swooped, while a charge of dynamite afforded an effective replica of the results of direct bomb hits.

A front-line Blenheim bomber, scarred with shrapnel hits, was used for insert shots for this sequence.

One of the tensest sequences of the picture will be the commentary by the Canadian Broadcasting Corporation on the chase across Canada of the fugitive U-boat men. To give these shots authenticity Michael Powell persuaded Jerry Wilmot, head of the C.B.C. in this country, to write the wording of the news flashes.

Canada As It Is

The narrative twists serve to give audiences a highly impressive picture of the Canadian scene, from the barren stretches of the icy Hudsons Bay country to the big cities like Winnipeg; from the trackless wastes of the mighty prairies to the superb scenic beauties of Banff and the towering Rockies.

Never before has so complete a picture of the Dominion of Canada been seen on the screen. Its huge distances, the differing characteristics of its wide-flung community, its industries and its pastoral life are contrasted with sequences taken in the far north among the eternal snows. The loyalty of its various peoples to the ideals of the British Commonwealth and their hatred of the Nazi are emphasised in a series of highly dramatic sequences which admirably depict the reactions of every type of Canadian when they are brought face to face with the practical exhibition of the Nazi philosophy.

A significant example of this attitude occurs in one long sequence devoted to the arrival of the Nazis among a "Hutterite" community. The Hutterites are a community of Christian communists who left Germany mid-way through the last century owing to religious persecution and settled down as farmers in the Canadian prairies.

In the picture the fugitives imagine they will be welcomed at the settlement owing to its Germanic origin. They are disappointed, however, for they find that the very reason these simple, kindly folk left their native Germany was religious persecution, and that they had to travel thousands of miles to the Dominion of Canada for freedom of thought.

The actual climax takes place on a freight train that is crossing Niagara Bridge, the sole remaining Nazi having secreted himself in one of the sealed cars. When the U.S. side of the bridge is reached the German demands to see his Consul, but the American officials ironically regard him as "unwanted freight," declare he is not entered on the manifest and send him back to Canada, where eager police officers wait to lay hands on him.

All-star Casting

A subject of the magnitude of "49th Parallel" merits an outstanding cast, and it certainly has one. Leslie Howard appears as a cultured writer who is changed from a man of peace into an irate man of action when two of the Nazis tear up his life's work, destroy his pictures and vent their brutish spite on his mode of existence.

Raymond Massey, whose part comes towards the closing phase, is seen as a Canadian soldier absent without leave. Returning to join his unit, he falls foul of the last of the U-boat men and gives him the thrashing of his life.

Laurence Olivier has an unusual rôle as a French-Canadian trapper who forfeits his life when he comes up against the Germans, but not before he has tried desperately to summon help *via* the radio.

Eric Portman plays Lieutenant Hirth, leader of the runaway Nazis—a fanatical follower of his beloved Fuehrer, and turns in a superb display of sustained menace.

Anton Walbrook plays Peter, the gentle leader of the Hutterites, who preaches the gospel of self help, tolerance and sympathy—interesting casting this.

The feminine angles are looked after by Glynis Johns as a young Hutterite girl who does much to change the outlook of one of the Germans—so much so, in fact, that his erstwhile comrades execute him in the "name of the Third Reich" for treachery.

In addition to the members of the cast already mentioned, the following are credited with important characterisations: Richard George, Raymond Lovell, Peter Moore, Basil Appleby, Finlay Currie, Ley On, Charles Victor, Frederick Piper, Tawera Moana, Eric Clavering, Charles Rolfe, Theodore Salt, O. W. Fonger.

Outstanding Musical Score

The musical score was composed by Dr. R. Vaughan Williams and was performed by Muir Mathieson, musical director with the London Symphony Orchestra.

Technical credits: Produced and directed by Michael Powell; original story and screen play by Emeric Pressburger; edited by David Lean; director of photography, Frederick Young, F.R.P.S.; in charge of production, Harold Boxall; associates, Ronald Gillett and George Brown; scenario by Rodney Ackland and Emeric Pressburger.

Troops and hosts in the foyer of the North Finchley Odeon at a meeting of the Services Club, sponsored by Manager C. E. Stead (kneeling right)

ODEON HOSPITALITY IN PRACTICE

Finchley Services Club

THE committee responsible for the arrangements in connection with the Finchley Odeon Services Club, which was inaugurated some time back and is being actively maintained by manager C. E. Stead, held a tea-party recently to work out details for the coming season. Later Major Hugh Jones, former Mayor, who is chairman of the Club and two years ago started the Troops' Comfort Fund which he still runs and which has spent more than £4,000 on garments for the Forces, was introduced by Mr. Stead from the stage, in company with representatives of the three Forces chosen from among the audience, the Army's representative being a Canadian dispatch-rider.

Major Hugh Jones made a strong appeal for more hosts, explaining that, although the scheme has produced a very good response, more helpers are necessary to deal with the large numbers of lonely warriors whom it is hoped to assist. Besides aiming to provide the troops with such comforts as cheery companionship, meals, hot baths, music, books and amusements such as darts, billiards and table tennis, the plan includes admission of the men to the Odeon at the reduced fee of 9d.

Mr. Stead, whose foresight arranged such safeguards as the registration of the hosts and their guests in order to exclude the few "black sheep" who might spoil the altruistic scheme, deserves commendation for the energy and acumen with which he has sponsored this part of the Odeon service.

"THE GUN"

Widespread Showing of Merchant Navy Epic Film

"The Gun," the striking British Paramount News film, dedicated to the devotion of the Merchant Navy, is booked to all A.B.C. theatres in North and South London and is also to be shown at every other leading kinema.

The picture shows the daring of our Merchant Seamen who have braved the hazards of dive bombing and attack from surface raiders in the Battle of the Atlantic from the early days of the war when their defensive equipment was far below the standard it is at the present time. Now, with improved armament and the latest types of equipment, our seamen have a better sporting chance to deal with the Nazis. "The Gun" carries a message for the workers in industry, showing that making guns and shells is a vital factor in saving British lives at sea and in bringing food and cargoes of war stores safely to port.

G. T. Cummins, editor of British Paramount News, who produced and directed "The Gun," spent many days at sea in various types of craft from destroyers to armed merchantmen during the shooting of the film. The picture was made at the instance of the Admiralty, and its entire cast, with one exception, are serving members of the Merchant Navy or R.N. Ed Morrow, commentator of the Columbia Broadcasting system, furnished the spoken commentary to the film.

SHEFFIELD'S STAGGERED CLOSING TIMES

Hours of closing during the winter months, suggested at the last meeting of the Sheffield C.E.A., have been approved by the Chief Constable. The times will be staggered from one hour after black-out times to 9.45 p.m.

Two kinemas—Cinema House and the Union Street Palace—will close one hour after black-out. The other two central houses—the Regent and Hippodrome—will close in alternate weeks at 9 and 9.15. Suburban houses will close not later than 9.45 p.m.

This plan of closing will operate from October 23 to March 7, but may be altered if conditions change.

Ten kinemas in the Oldham area opened on Sunday, September 21, for a charity Film show on behalf of the Oldham Royal Infirmary and the C.T.B.F. A total of approximately £375 being raised. The kinemas open were Gaumont, Odeon, Palladium (A.B.C.), Kings, Grosvenor, Victory (H.D.M.), Queens Hollinwood, Electraceum, Savoy and Casino.

Success of Selective Showmanship

London Independent Beats Opposition

HOW brains, judgment, opportunities and energy can beat all opposition, from modern supers to summer weather and the black-out, was amply demonstrated to the KINE. recently by Vincent J. H. Wareing, who reopened the Picardy, Harlesden last April, after its fortunes had reached low ebb. He quickly discovered the tastes of Harlesdenizens and set out to satisfy them by unorthodox methods.

Barred from first runs by adjoining houses of more recent construction and greater seating capacity, he concentrated on reviving old pictures of proved merit, suitable character or topical interest, or productions which have not been played in the district. In this search for appropriate material he has found back issues of the KINE. Year Book invaluable.

He had already booked "Mein Kampf—My Crimes" when Rudolf Hess made his sensational landing in the country and, with the true showman's eye to the main chance, immediately realised that the film contained some of the very few pictures in existence of Hess. He immediately revised his advertising matter to stress this fact and was rewarded with bumper business.

He followed this booking with "Drake of England," which drew crowds when released some years ago. Just prior to his securing this old feature, Mr. Churchill had made an important speech in which he quoted Queen Elizabeth's comment on how Britain shines best when standing alone, and this was reprinted on a couple of 6-sheet posters affixed to the front of the hall with the added comment: "Come and see how the last invasion of Britain failed," a topical note which brought in the public. A squad of naval cadets and some pictures of old-time sailing ships from the museum completed an effective drive for business.

Later he ran a "shiver and shudder" week with a batch of "horror" films, and a Tod Slaughter repertory week, both of which drew crowds.

For the screening of "This England" he secured the personal attendance of the Mayor of Willesden and used the hall as a depôt in connection with National Collection Week, which happened to coincide with the booking.

This all goes to show that the small independent can still stir things up if he employs the right methods.

"DANNY BOY"

Mayoral Tribute to British Films

The Mayor of Hastings, Alderman Dr. Jameson, speaking at a luncheon to Master Grant Tyler, playing title-part in Butcher-Signet production of "Danny Boy" at local Ritz Cinema, paid a tribute to British film Industry.

"At a time such as this," he said, "when we are all fighting so hard for our very existence, it speaks well for the enterprise and enthusiasm of British film production as a whole that they can still produce a film which is so essentially British in all its aspects and at the same time is topical.

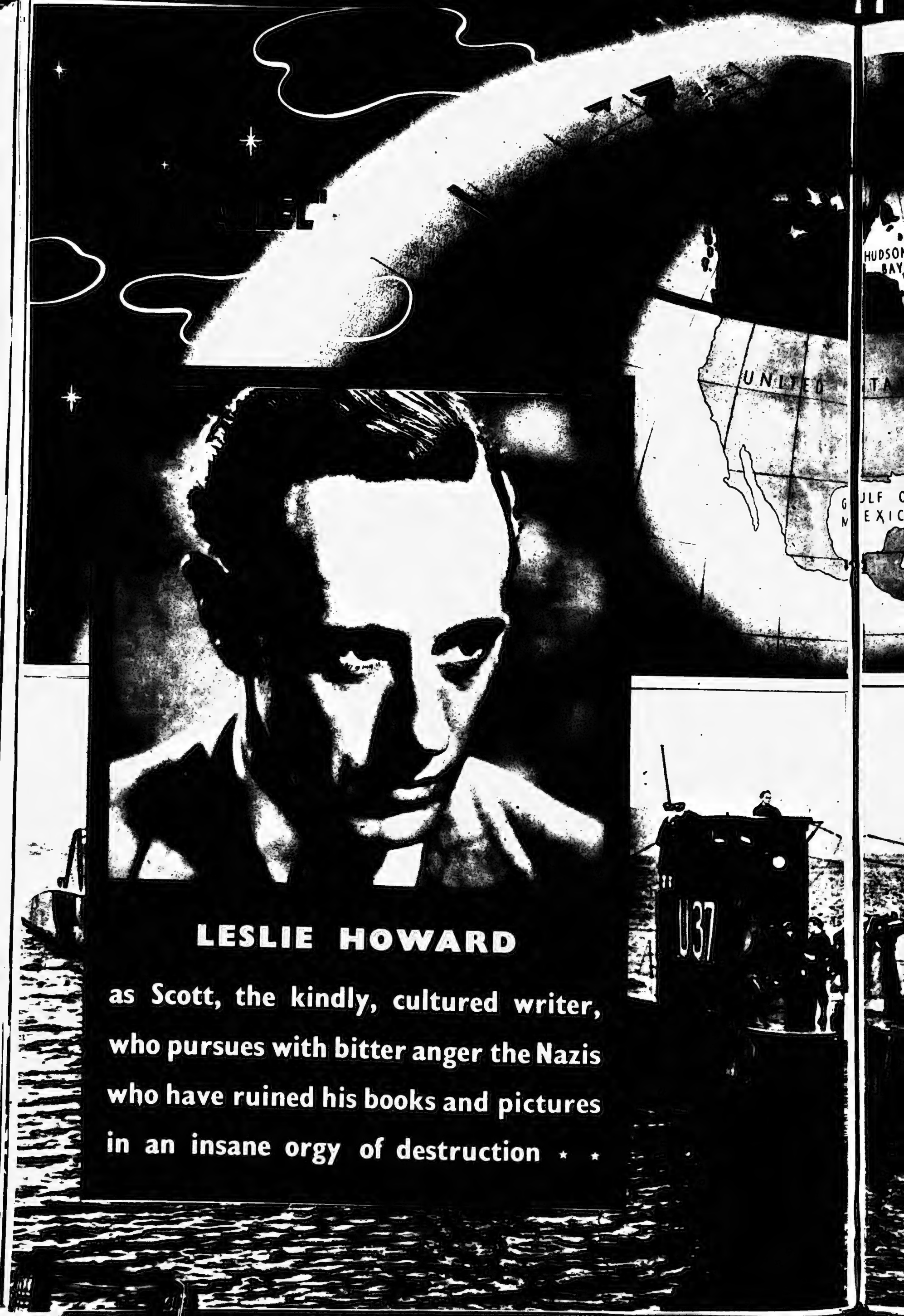
"This is surely an invaluable contribution, and we can all hope a good augury for the future of British films, which must be of vital importance in the future."

The Mayor complimented the Hastings kinemas on the way they had carried on during a period of heavy difficulties, and hoped they would reap the proper reward "for their valued contribution to the morale and happiness of the people of the town."

The Mayoress also attended the luncheon, and other civic dignitaries present were the Deputy Mayor, Town Clerk and Deputy Chief Constable.

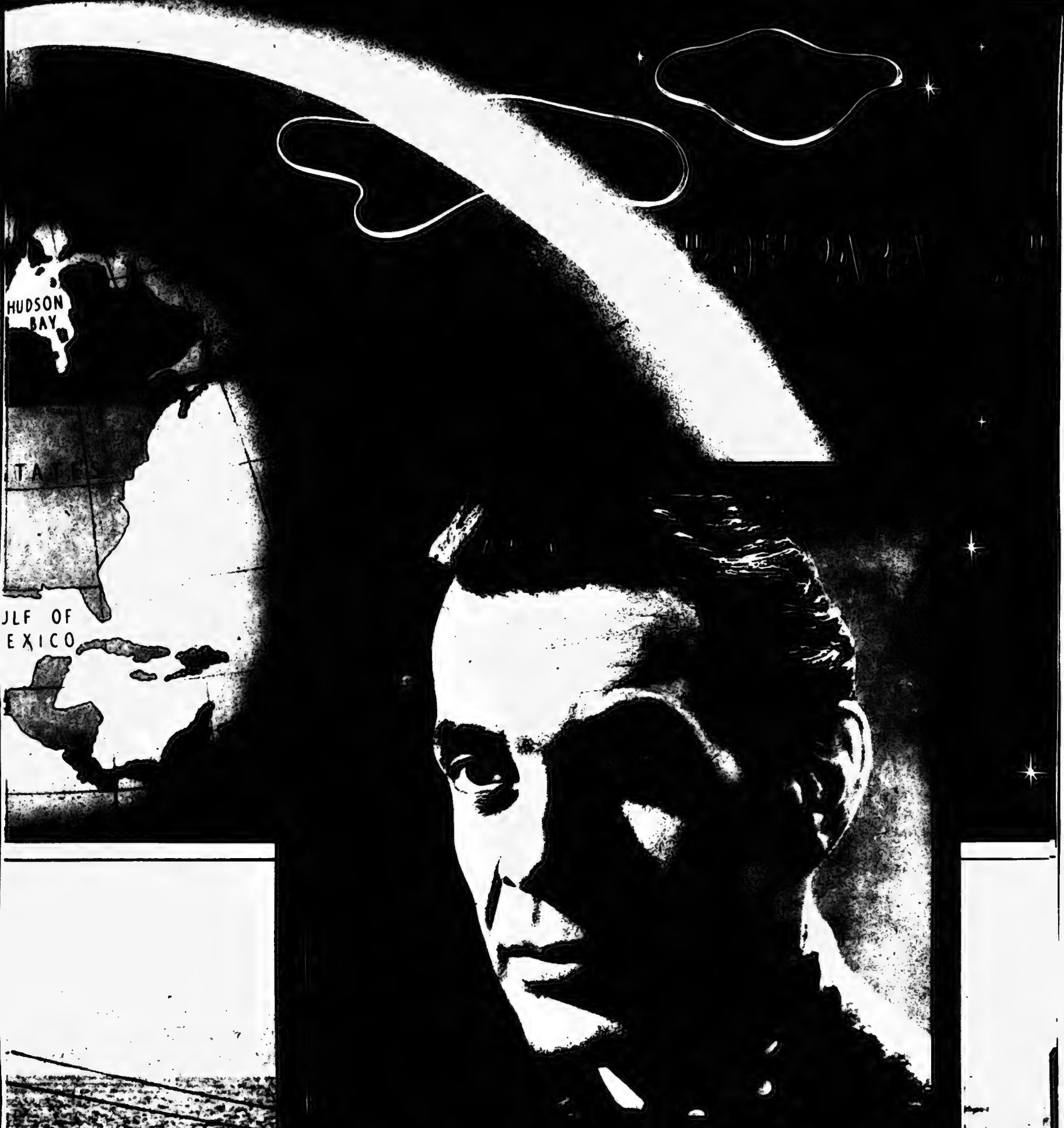
OPENING HOURS IN BRUM

The annual Theatre Sessions for Birmingham will be held on Thursday, October 16. With 9 p.m. fixed as the closing hour on Sundays and weekdays alike until April next no alteration is anticipated. In a few instances, however, there is a suggestion in favour of the present six-hour period on Sundays starting earlier during the winter months in order that patrons might get home before black out time.



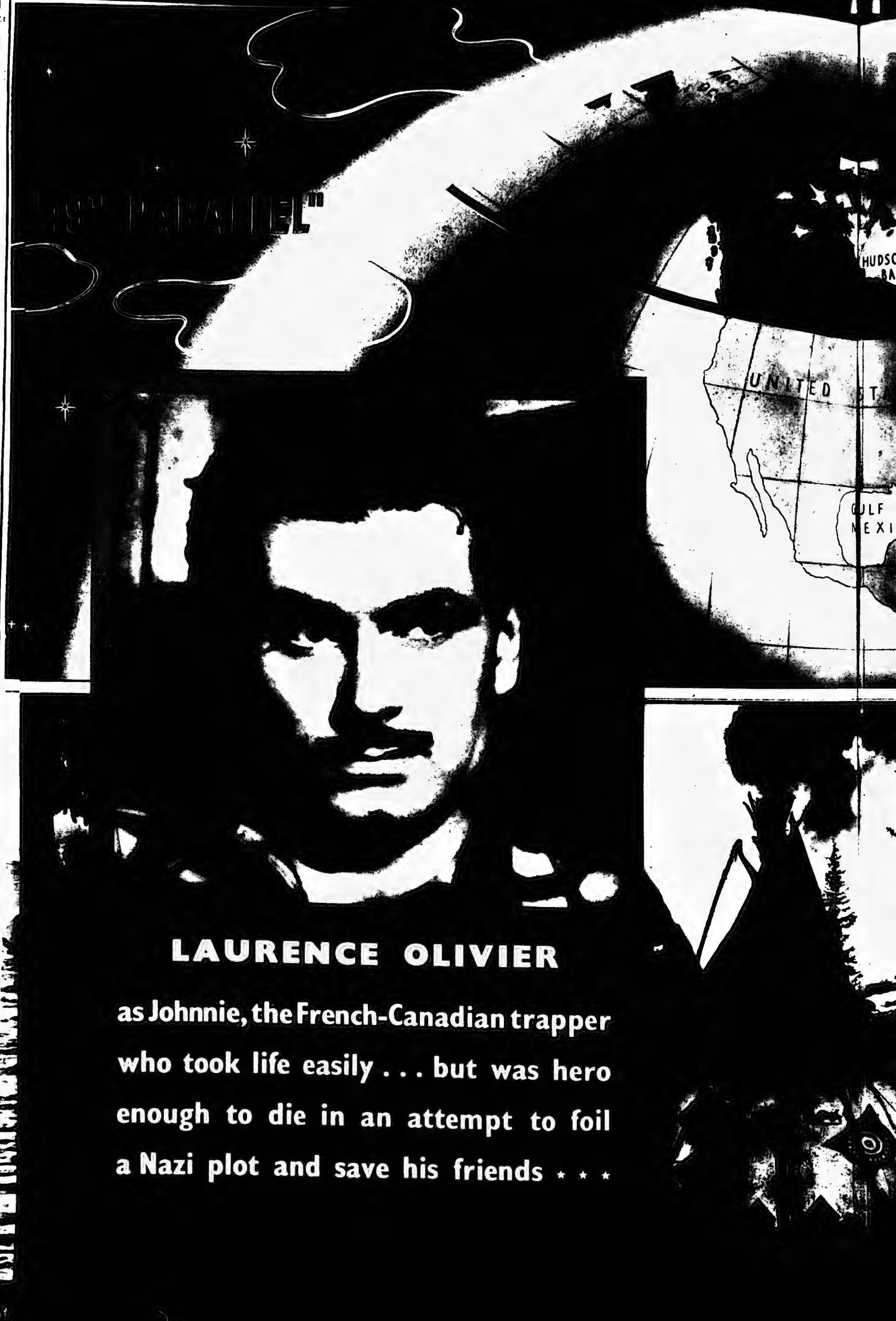
LESLIE HOWARD

as Scott, the kindly, cultured writer,
who pursues with bitter anger the Nazis
who have ruined his books and pictures
in an insane orgy of destruction ★ ★



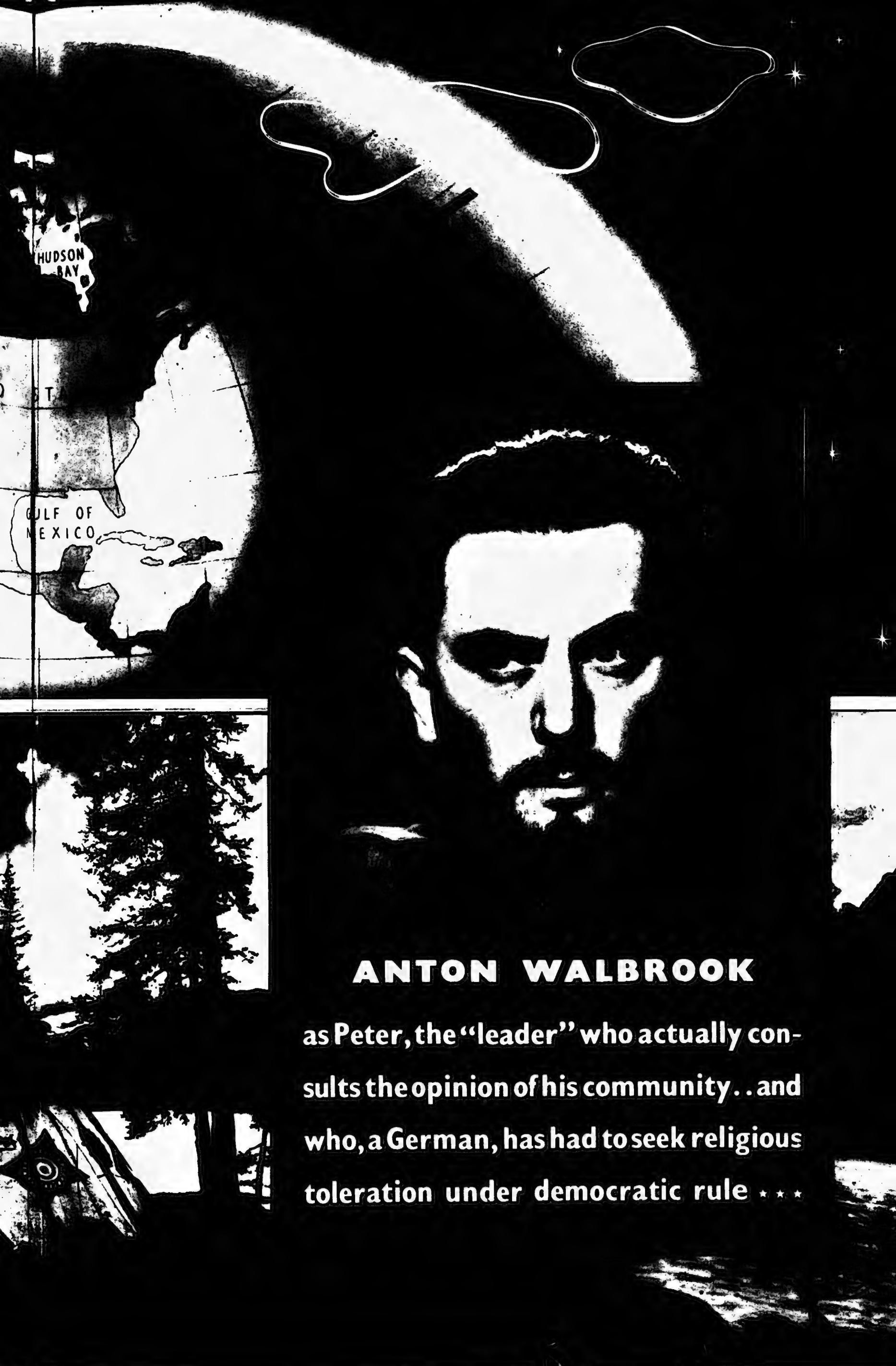
RAYMOND MASSEY

as Andy, the Canadian Soldier who demonstrates that a member of one of the decadent democracies can give a sound thrashing to a Nazi "Superman"



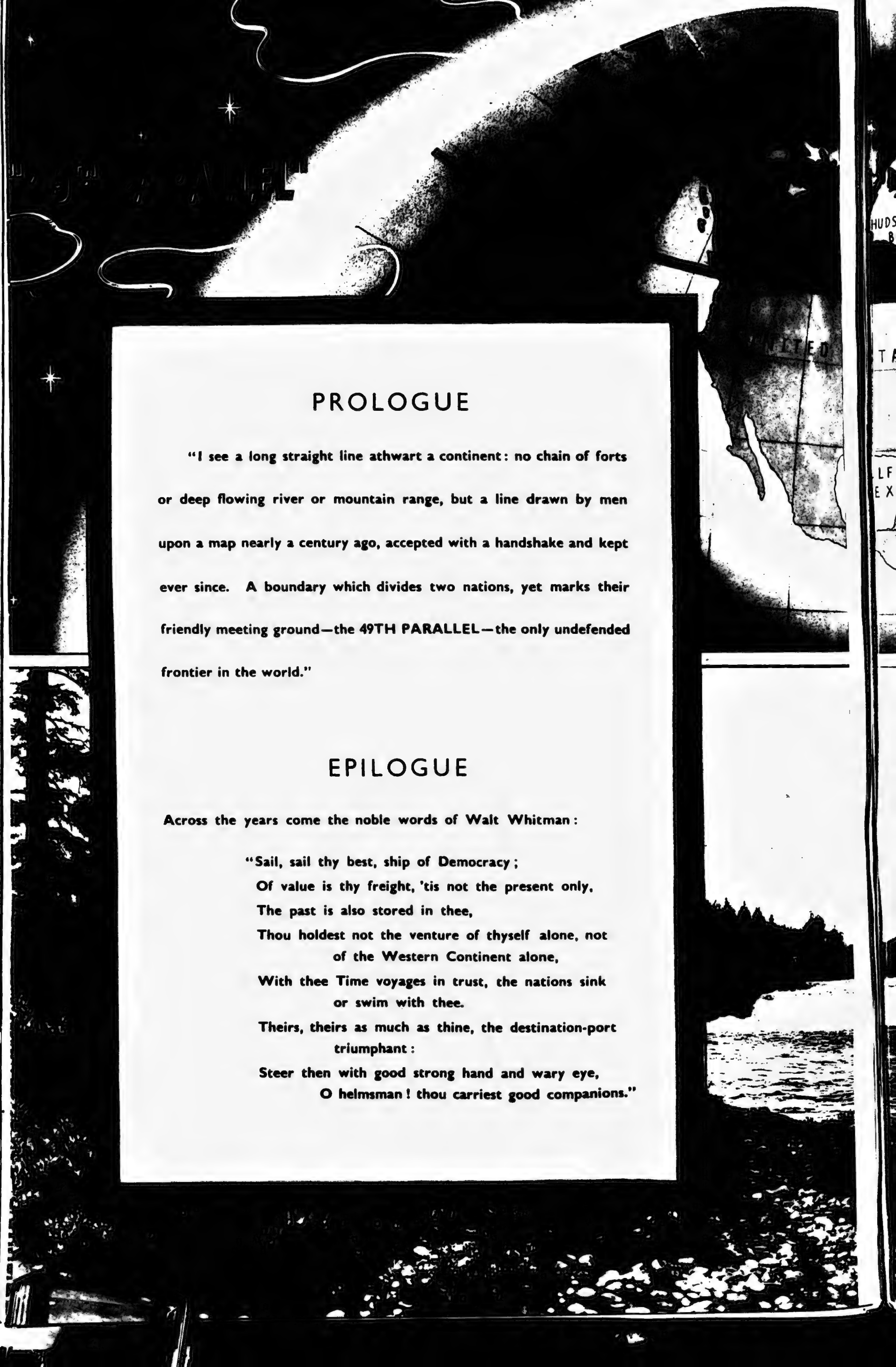
LAURENCE OLIVIER

as Johnnie, the French-Canadian trapper who took life easily . . . but was hero enough to die in an attempt to foil a Nazi plot and save his friends * * *



ANTON WALBROOK

as Peter, the "leader" who actually consults the opinion of his community . . and who, a German, has had to seek religious toleration under democratic rule * * *



PROLOGUE

"I see a long straight line athwart a continent: no chain of forts or deep flowing river or mountain range, but a line drawn by men upon a map nearly a century ago, accepted with a handshake and kept ever since. A boundary which divides two nations, yet marks their friendly meeting ground—the 49TH PARALLEL—the only undefended frontier in the world."

EPILOGUE

Across the years come the noble words of Walt Whitman:

"Sail, sail thy best, ship of Democracy;
Of value is thy freight, 'tis not the present only,
The past is also stored in thee,
Thou holdest not the venture of thyself alone, not
of the Western Continent alone,
With thee Time voyages in trust, the nations sink
or swim with thee.
Theirs, theirs as much as thine, the destination-port
triumphant:
Steer then with good strong hand and wary eye,
O helmsman! thou carriest good companions."

ERIC PORTMAN

GLYNIS JOHNS

THE CANADIANS

PHILIP ARMSTRONG SCOTT	LESLIE HOWARD
ANDY BROCK	RAYMOND MASSEY
JOHNNIE, *The Trapper*	LAURENCE OLIVIER
PETER	ANTON WALBROOK
ANNA	GLYNIS JOHNS
THE FACTOR	FINLAY CURRIE
ART	ERIC CLAVERING
ANDREAS	CHARLES VICTOR
DAVID	FREDERICK PIPER
NICK, *The Eskimo*	LEY ON
GEORGE, *The Indian*	TAWERA MOANA
BOB	CHARLES ROLFE

THE U-BOAT CREW

LIEUTENANT HIRTH	ERIC PORTMAN
VOGEL	NIALL MacGINNIS
LOHRMANN	JOHN CHANDOS
JAHNER	BASIL APPLEBY
LIEUTENANT KUHNECKE	RAYMOND LOVELL
KRANZ	PETER MOORE
KOMMANDANT BERNSDORFF	RICHARD GEORGE
1ST U.S. CUSTOMS OFFICER	THEODORE SALT
2ND U.S. CUSTOMS OFFICER	O. W. FONGER

PRODUCED & DIRECTED BY MICHAEL POWELL

ORIGINAL STORY BY EMERIC PRESSBURGER

SCENARIO BY RODNEY ACKLAND & EMERIC PRESSBURGER

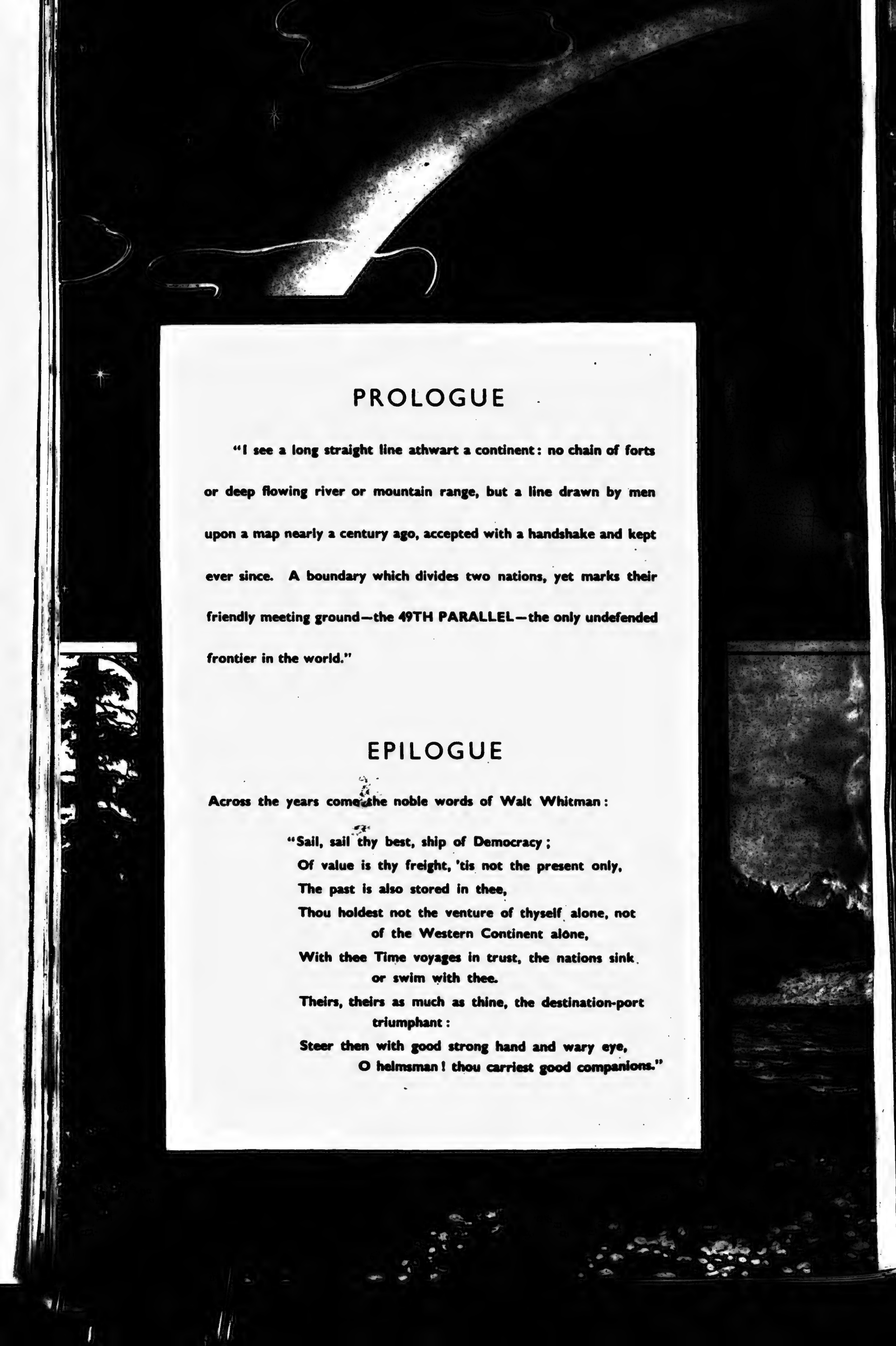
DIRECTOR OF PHOTOGRAPHY—FREDERICK YOUNG, F.R.P.S. FILM EDITOR—DAVID LEAN

Music by RALPH VAUGHAN WILLIAMS Musical Director MUIR MATHIESON

THE LONDON SYMPHONY ORCHESTRA

IN CHARGE OF PRODUCTION—HAROLD BOXALL

AN ORTUS FILM



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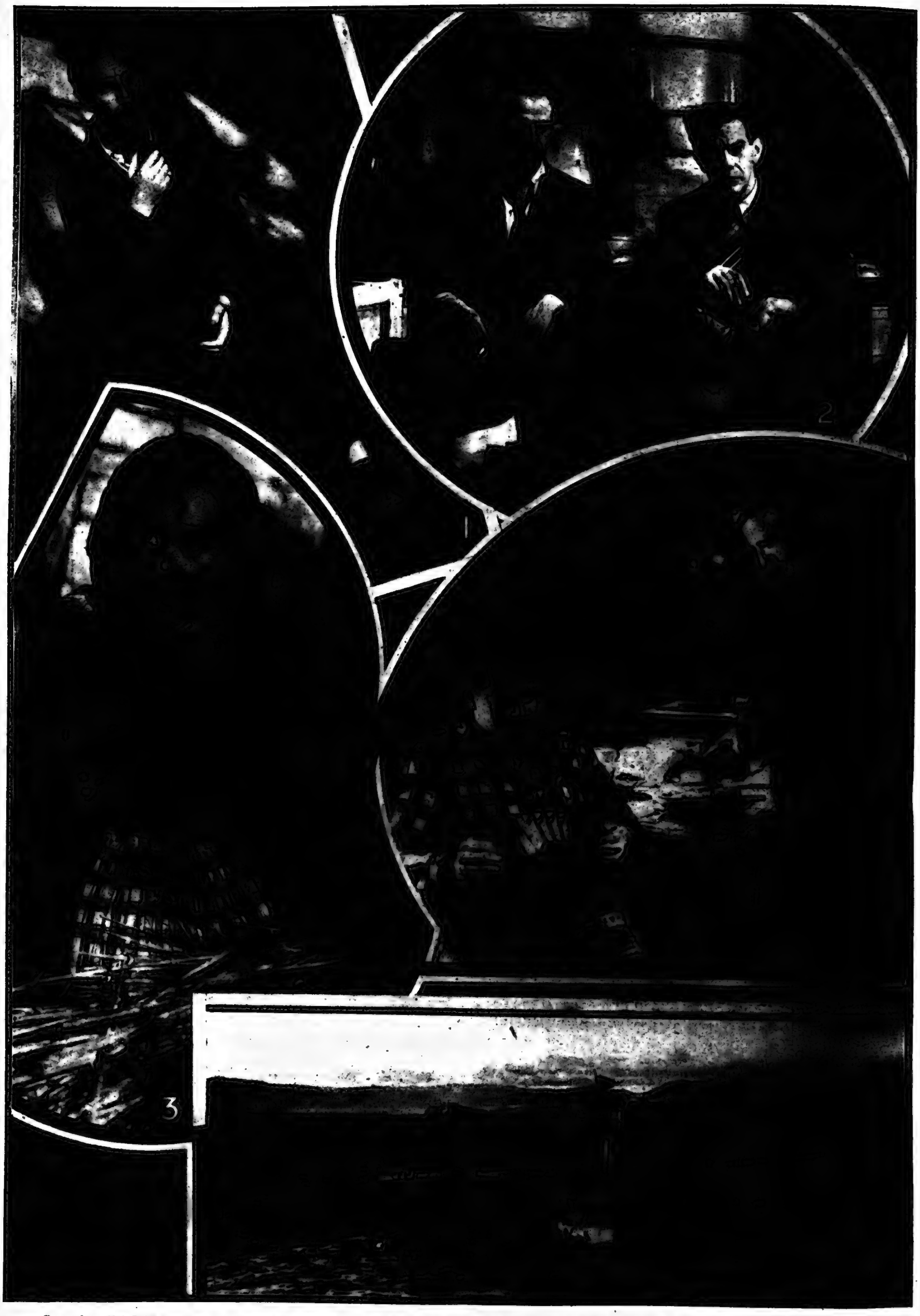


Scenes from 49th PARALLEL, which General Film Distributors will Trade show on Wednesday, October 8 at 10.30 a.m., at the Phœnix Theatre. The making of the picture, which depicts one phase of the Canadian war effort, entailed a 20,000 mile location trip. The outstanding cast has never been previously rivalled in a British picture. (1) Leslie Howard. (2) Eric Patman and Raymond Massey. (3) Glynis Johns. (4) Laurence Olivier and Finlay Currie. (5) Shot showing the replica of a "U" boat built in the Hudson's Straits, the bombing of which by the C.R.A.F. establishes the theme and drama of the notable offering

Rise in A.P.P.H. Shares

STOCK MARKET MOVEMENTS

ANOTHER rise in A.P.P.H. and African Theatres were the main features of the kinema share market in the past week. A.P.P.H. rose 9d. to 8s. 9d., while African Theatres were up to 39s. compared with 35s.

A.B.P.C. recovered 3d. to 8s., but the preference and the debentures were easier.

Gaumont-British preference eased 3d. to 12s. 3d., following the recent buying, while Moss Empires ordinary fell 9d. to 17s. 6d. Odeon ordinary were 3d. up at 7s., and P.C.T preferred ordinary 9d. at 17s. 3d.

SHARE MARKET

	Last week.	This week.	Movement.
African Theatres Ord. ..	38/-	39/-	+ 1/-
Assoc.Brit.Pic.Corp.5/- Ord.	7/9	8/-	+ -/3
" 6% Pref.	17/6xd	17/3	— -/3
" 5% Debs.	£98½	£97½	—15/-
A.P.P.H. Ord.	8/-	8/9	+ -/9
BairdTele.20%Pref.Ord.2/6	-/3	-/3	—
" Defd. Ord. 2/6 ..	-/3	-/3	—
Brit. & Dom. Films £1 ..	-/6	-/6	—
Brit. Lion Pref. Ord. ..	6/-	6/-	—
Capital Prov. News 5/- ..	-/9	-/9	—
Gaumont-British Ord. 10/-..	4/3	4/3	—
" "A" Ord.	2/-	2/-	—
" 5½% 1st Pref.	12/6	12/3	— -/3
" 4½% New Debs. ..	£82½	£82½	—
General Thea. Pref.	4/6½	4/6½	—
" 6½% 1st Mort. Deb. ..	£81½	£82	+ 10/-
Mde. Tussaud 1s. Def. ..	-/7½	-/7½	—
" £1 Prefd. Ord. ..	2/9	2/9	—
Moss Empires £1 Ord. ..	18/3	17/6	— -/9
" £1 Cum. Pref.	14/3	14/3	—
Odeon 5/- Ord.	6/9	7/-	+ -/3
" 6% Pref.	13/9	13/9	—
" 5% Debs.	£89	£88½	—10/-
P.C.T. 7½% Ptg. Pf. Ord. ..	16/6	17/3	+ -/9
" Cum. "A" Pref. £1 ..	20/7½	20/7½	—
" Cum. "B" Pref. £1 ..	20/-	20/-	—
" Const. 7% Pref. ..	22/9	22/9	—
Sound City (Films) 6% Pref.	2/3	2/3	—
Stoll Th. Corp.	2/3	2/3	—
Twentieth Cent. 6% Pref. ..	-/8½	-/8½	—
Union Cinemas Ord. ..	-/6	-/6	—
" 1st Pref.	4/6	4/6	—
" 2nd Pref.	2/9	2/9	—

£1 shares unless otherwise stated. * Nominal.

Company Notes and News

NEW PRIVATE COMPANIES

South Western Theatrical Productions, Ltd.—Registered September 17. Capital, £100 in 100 shares of £1 each. Theatre and kinema proprietors, etc. The directors are: Thomas C. Arnold (permanent governing director), 55, Park Lane, W.1, director of Tom Arnold, Ltd. Secretary: Peggy Mackness, 6, St. Ronans, Nether Street, Finchley, N.3.

Durham Entertainments, Ltd.—Private company. Registered September 17. Capital, £1,000 in 1,000 shares of £1 each. Kinema and music-hall proprietors, etc. The subscribers (each with one share) are: Alfred Black, theatrical producer, and Roma Beaumont, actress, both of Sheep Cotts, Hyde Lane, Gt. Missenden, Bucks. The first directors are to be appointed by the subscribers. Solicitor: Hy. M. Lawson, Baltic Chambers, John Street Sunderland.

RECEIVERSHIPS (APPOINTMENT OR RELEASE)

Brixedale Cinema, Ltd., 133, Fenchurch Street, E.C.3.—Robt. M. Butler, C.A., of 136, Fenchurch Street, E.C.3, ceased to act as Receiver on August 25, 1941.

MORTGAGES AND CHARGES

Ritz (Nottingham), Ltd., Dean House, Dean Street, W.1.—Charge on land and buildings known as the Ritz, Nottingham, with fixtures and fittings (except trade machinery and personal chattels within the meaning of the Bills of Sale Act), goodwill and benefit of licensed, dated August 26, 1941, to secure £17,711 3s. 8d. and any other moneys which the chargee (Chas. J. Donada, of Ewshott Hall, Ewshott, Surrey) may be called upon to pay in connection with a Deed of Compromise dated May 29, 1940.

Avenue Electric Theatre (Farnborough), Ltd., Garrison Theatre, Queen's Avenue, Aldershot.—Particulars filed of £14,000 debentures, authorised April 21, 1941, the whole amount being issued on August 1, 1941. (See also "Satisfactions.")

Fletcher Barnett Syndicate, Ltd., Cinematograph theatre proprietors, etc., 9, Clements Lane, E.C.4.—Debenture dated September 2, 1941, to secure all sums which shall have been advanced to the company by the chargee in addition to all sums secured by debenture dated March 15, 1939. Holder: W. Fletcher, 11, Embankment Gardens, S.W.3.

SATISFACTIONS

New Empire, Ltd., Empire Theatre, Leicester Square, W.C.2.—Satisfaction in full on August 29, 1941, of "A" or first debentures, dated February 18, 1935, and secured by trust deed of same date, and registered February 18, 1935, securing £230,000 (balance outstanding of £290,000).

Avenue Electric Theatre (Farnborough), Ltd., Garrison Theatre, Queen's Avenue, Aldershot.—Satisfaction in full on July 31, 1941, of debentures authorised February 24, 1937, and registered February 25, 1937, securing £5,000. (See also "Mortgages and Charges.")

Glasgow Circuit Pay 15 per cent.

MEETING TO-DAY

The annual general meeting of the Glasgow Photo Playhouse, which control La Scala, Sauchiehall Street, and the Embassy, Shawlands, both booked by A. B. King, is taking place to-day.

The accounts show net profits, after providing for taxation and depreciation for year to June 30 last, £10,575, as against £11,177 and £3,632 (£3,661) brought in. The reserve receives £3,000 (£1,500).

A final ordinary dividend is declared of 12½ per cent., making a total of 15 per cent. for the year, compared with 12½ per cent. This and the preference dividend absorbs £7,800, compared with £6,960 last year. Reserve receives £3,000 (£1,500) and £3,407 (£3,832) carried forward subject to additional directors' remuneration.

Clark Gable and Rosalind Russell in a scene from THEY MET IN BOMBAY, shortly to be Trade shown by M-G-M

BRITISH BEST-SELLER NOVEL FILMED

"HOW GREEN WAS MY VALLEY"

LAUREL AND HARDY COMEDY

BECAUSE box-office records always have followed closely those book sales, 20th Century-Fox have thrown all of their resources into the making of "How Green Was My Valley," the picturisation of Richard Llewellyn's novel. As well as being a best seller in this country the book has beaten every sales record in America only with the exception of "Gone with the Wind."

But as powerful as "How Green Was My Valley" is in fictional book form, it takes on even greater power in the screen version.

Here is a great human story different from anything yet filmed, and full of appeal for every kind and age of motion picture fan.

It is the story of a family, a husband and a wife and their five boys. Their love affairs, marriages and adventures provide a mighty cavalcade of emotions. The film has romance, pathos, nostalgic appeal, tremendous heart interest, magnificent drama and a terrific mine disaster for a climax.

Wales in Hollywood

This is one of the highest budgeted productions ever attempted by 20th Fox. Sets are of massive size and great fidelity. More than 2,000 acres of land were converted into a duplicate of the Welsh countryside in the book. A complete Welsh mining village was constructed faithfully in every detail, both in exteriors and interiors to the real thing.

Cast of Top-liners

The fight Welshmen put up to preserve their homes, their families and their self-respect when their prosperity fades adds to the great appeal of this magnificent drama which undoubtedly takes its place among the greatest productions of all time.

A special hand-picked cast has been chosen to portray Richard Llewellyn's characters. Headed by Walter Pidgeon, Maureen O'Hara and Anna Lee, it also includes Donald Crisp, John Loder, Rodiv McDowall, Sara Allgood, Barry Fitzgerald Patric Knowles, Arthur Shields, Morten Lowry, and the Welsh singers. Academy award winner, John Ford, directed.

Box-office Comedy Team

Laurel and Hardy, one of the greatest box-office comedy teams, return to the films after a vacation of 18 months, and will next be seen in "Great Guns," filmed under the 20th Century-Fox banner.

A grand cast has been specially selected to feature with this famous pair, and includes Sheila Ryan, Dick Nelson, Edmund MacDonald and Charles Trowbridge. Monty Banks is directing this army comedy.

ARTHUR SYDNEY'S NEW ENTERPRISE

As Independent Renter

Arthur Sydney, who has resigned his management of Liverpool branch of British Lion Film Corporation as from this week-end (October 4), is about to commence business on his own account as an independent renter under the style of the Sydney Film Service. His business address will be 10, Commutation Row, Liverpool.

As far back as February, 1913, Arthur Sydney founded the Cinema Feature Film Company of Mount Pleasant, Liverpool, and in October, 1918, started trading for himself (history now repeats itself, or doesn't it?)

In those days he handled some of the Griffiths supers. Since then he has accumulated a good deal of renting experience: In 1921 he opened an office (in the same building where he will now launch his new venture), for Allied Artists and for European (now General) in 1923. Afterwards he joined Wardours, whom he served for 12½ years.

Elsie and Doris Waters in a scene from GERT AND DAISY'S WEEK-END (Butcher)

FILM TRIBUTE TO FREE ALLIES

"Guests of Honour"

A magnificent tribute to the free people of Europe sheltering on our shores is presented in "Guests of Honour," the Ealing production which is being released by United Artists on the open market which will enable every exhibitor to play the picture simultaneously and on equal terms.

"Guests of Honour," which is being trade shown on Tuesday, September 30, at the Phœnix Theatre at 11 a.m., shows the growing power of Great Britain, gathering its might to resist the aggressor, whilst the invaded nations of Europe are building up in this country fresh resources with which to fight the enemy. It shows also, the growing realisation in America of the issues behind our struggle and the accelerating pace of their aid to Britain.

"Guests of Honour," with Michael Balcon in charge of production, was produced by Cavalcanti, assisted by M. Danischewsky, and directed by Ray Pitt, with a commentary by Frank Owen and Michael Foot. It is distributed by United Artists.

LIVERPOOL S.O. BAN ON JUVENILES

Exhibitors Agree Not to Open

A letter to all Liverpool licencees concerning the Sunday opening of kinemas and the ban on the admission of persons under, or appearing to be under, the age of 16 years, has been circulated by G. Dudley West, secretary of the North-Western branch. He adds:—

"Your attention is drawn to the agreement arrived at at a meeting of Liverpool members held on July 9, not to open if this condition were imposed." This agreement has been reaffirmed.

"I understand from the branch's solicitor that he has now received instructions from the head office of C.E.A. to contest the legality of the condition imposed."

Allied Conference on Movietone

Roderick winning the welter-weight championship in his fight against Danahar forms one of the high lights of this week's British Movietone News. Interesting pictures of the historic session of the Inter-Allied Conference in St. James's Palace are also included and Anthony Eden and M. Maisky are heard addressing the assembly.

Other scenes show the growing defences of Cyprus, the King and Queen inspecting recently arrived Canadian divisions, parade for Liverpool tank week, the Fleet Air Arm activities in the desert, and the latest pictures from Somaliland.

NAMES IN THE NEWS

R. Richardson, who has been associated with the Winocour Circuit for some years and has been two or three years manager at Cranston's, Renfield Street, is leaving Glasgow and taking over the management of the Highland Cinemas' house at Kirkcaldy.

Sam Hamilton, who has been manager of the Viking, Largs, since its opening, is now on service, and to fill his place the directors have appointed M. McVean, who has been assistant to Miss MacLean at the Regent, Glasgow, for some time.

Mr. Matthews, general manager of Harry Winocour's circuit, advises us that at the end of this month the Regal, Dalmuir, will be added to their group. **Charlie Maley**, who has been identified with the house for so many years, will continue as manager.

Joe Milne, former manager of the Grand Central, Aberdeen, paid a visit to the kinema last week in order to renew old friendships. He is now a lieutenant in the Pioneer Corps and was home on leave. He was looking very fit and appears to be enjoying Army life.

Alexander Leslie, assistant manager of the Majestic Cinema, Aberdeen, has been appointed manager of the City Cinema, Aberdeen, in succession to A. Purchase. Mr. Leslie has been 12 years with James F. Donald (Aberdeen Cinemas, Ltd.), who now own most of the kinema houses in Aberdeen. He was assistant manager of the Majestic for only one year.

Trevor Jones, manager of the Regal (A.B.C.), Cheltenham, is now making progress following a recent major operation which he underwent at a Cheltenham nursing home.

"Dick" Read's Successor

The vacancy at the Hammersmith Gaumont Palace created by the calling-up of **John ("Dick") Read**, who had been in charge since its opening in 1932, has been filled by the appointment of **E. E. Brock**, who spent 16 years managing the nearby Silver Cinema, Shepherd's Bush. He has been in the business since he was ten years old and can go back to the days when he showed single-reel dramas with a limelight outfit. He began in South Wales with W. E. Willis at the Grand, Pentre, Rhondda, and then joined Mat Raymond at the Victory, Walthamstow. Later he served with the late Sir Arthur Carlton, Sam Duckworth and with Ralph Specterman, and had a short period with A.B.C. before taking up his present post.

Eric V. Wallis has now moved to the Capitol Theatre, Cardiff (an associate Odeon Theatre) to take over as house manager. He comes to Cardiff from Odeon, Leicester.

R. J. Standen has relinquished the management of the Regal, Bury, in order to join the R.A.F. (V.R.) as link instructor. Before becoming a theatre manager, quite recently, Mr. Standen was director and manager of the Bury and District Poster Advertising Co., Ltd.

H. Ferriss, who has been in charge of the Greenford Granada for some time past, has been called up for service with the R.A.F., and his place has been taken by **C. Russell Baughen**, whose 35 years in the Trade have included 21 years in variety with the Gulliver circuit and seven years with Granada Theatres.

Granada Moves

Charles Penley, now in the R.A.F., was succeeded at the Clapham Junction Granada by **F. C. Knott**, who was previously at Wandsworth Road.

Another Granada manager who has been called to the Forces is **T. C. Holder**, until recently managing the Edmonton Empire, where he is followed by **Elias Cowan**, who owned and managed the Star, Hornsey, and the Copenhagen Kinema, King's Cross, for 17 years.

A veteran of the business now with Granada is **Chas. Tanner** whose management of the Purple Picture Palace, Walworth Road, S.E., for 28 years is probably a record for the London area. He is now at the Enfield Rialto.

Percy Robinson, well known in the Ilford area as manager of the Super Cinema for some years past, has retired from the business.

N. Graham Davidson is moving from the Winchmore Hill Capitol, which he has managed for A.B.C. since the start of 1940, to the Union, Luton. He has served the company for six years at Folkestone, Oxford and Newcastle-on-Tyne.

Walter Lake, who has been in charge of the Roxy, Ladbroke Grove, for the past three months, came over to pictures from the legit., having previously been stage manager at the St. Martin's, New, Playhouse, and other theatres.

Hold-up at Kinema

A man with a handkerchief masking his face went up to the pay-box at the Empire Cinema, Watford, and pushing a revolver through the grille told the woman cashier: "Pass over the notes, quick."

The takings had already been sent to the bank. The cashier called for help and the man ran away. Police were called and made a search.

At Church (Lancs), on September 25, **J. C. Whittaker** was given permission for a concert at the Palladium Cinema, Oswaldtwistle, for the National Air Raid Distress Fund, on Sunday, October 5.

PRESENTATION TO JOHN HEALY OF OATLANDS

LORD PROVOST'S TRIBUTE

LAST Wednesday evening, before a packed house, John Healy, who had been manager of the Ritz, Oatlands, for over ten years and who was recently transferred to the Rhul, Burnside, was made the recipient of a very handsome presentation by members of the Ritz staff and patrons.

Lord Provost Sir Patrick J. Dollan went over specially and made the presentation of a very heavy solid silver cigarette case and fountain pen. In presenting the gifts the Lord Provost recounted the very high esteem in which Mr. Healy was held in the district and the vast amount of work he had put in on behalf of the Old Folks' Treat and other local charitable funds. Oatlands had that night two provosts—one official and the other unofficial. He represented Glasgow and John Healy represented Oatlands. Manager Healy thanked the Provost and the patrons and emphasised the loss which Glasgow would sustain if Sir Patrick did not see his way to carry on as Provost for the duration. He also thanked Mr. Nicholson, his successor at the Ritz, and asked the patrons to extend to him the same courtesy and consideration as they had shown him for so many years.

Lodge Anima

The regular monthly meeting is due for to-morrow (Friday) in the Masonic Chambers, 100, West Regent Street, at two o'clock, when the first degree will be conferred. The R.W.M. hopes and expects there will be a large turn-out of members and friends.

Cinema Club

For the next luncheon due on Friday, October 10, the committee has arranged to have as guest of honour one of its own members—Flight-Lieutenant Jimmy Reed—to take the opportunity of expressing to him in tangible form their pride at his recent winning of the Air Force Cross.

Ten per cent. Reward

Last week the KINE. reported that some absent-minded beggar had left a parcel of notes value £500 in a Glasgow kinema. It can now be disclosed that this was the Westway, Paisley Road. Needless to say, it was claimed a day or two afterwards, and the lucky attendant who found it is now the richer by £50, his reward from the police.

At the last Edinburgh C.E.A. meeting Mr. ALLEN, Jun., referred to the shortage of Phillips valves for rectifiers, and the serious position of some houses on that account, but Mr. DICKSON said they would just have to make the best of it. He thought most exhibitors affected had made some alternative move.

Mr. DICKSON reported that A. S. Albin, their chairman, was still making satisfactory progress, but that he had not been able to come to the meeting.

Lord Provost of Glasgow examining the cigarette case presented to John Healy by staff and patrons of the Ritz, Oatlands, Glasgow

EDINBURGH'S CINEMA SUNDAY

C.E.A. REPORTS SUCCESS

Mr. ALBIN reported that with one Sunday yet to go they were very well satisfied with the success of Cinema Sunday, and they wished to thank all the managers and their staffs who had assisted in making it such a success. Every house had been packed, and in some cases thousands turned away.

The final figures would be announced at their next meeting. He wished to thank Mr. Dunbar and Mr. M'Guire for their co-operation, and Paul Kimberley, he suggested, should be thanked for his very valuable trailer.

Seven halls did not open, but the Monseigneur News Theatre gave them a donation of £15, equivalent to a full house, and the Dominion had also given £15, Captain Cameron explaining that his donation was to the S.C.T.B.F., which was to have received 25 per cent. of the proceeds, and as that was a quarter of a full Dominion the Trade were not suffering by his not opening.

Edinburgh C.E.A. agreed a proposal of the *Edinburgh Evening News* that in their kinema advertisements they should drop the "the" in front of the name of the house, and that thereafter they should appear in alphabetical order.

A letter of thanks was read from the Royal Naval Hospital at South Queensferry thanking them for the gift of an orthopædic table which they had received through the Red Cross.

"Mayerling"

RENOWN ACQUIRES BOX-OFFICE HIT

One of the most persistent box-office attractions of the West End, "Mayerling," which features Charles Boyer, probably the most popular male star of the moment, and the exotic Dannielle Darrieux has been acquired by Renown.

This picture, which has already been screened in the West End for so many weeks, has been booked once more by Renown for an indefinite run, with a minimum of six weeks.

J. G. Minter, the managing director of Renown, states that this film is also being booked in many situations all through the United Kingdom once more, as exhibitors everywhere appear quite certain that the film will take money wherever it is screened.

"Mayerling" has been described by critics as "A picture that the people will want to see again and again"—"Has broken box-office records everywhere" and "The world's greatest love story."

This subject, with its appeal to women, should do tremendously well at the box-office once more.

Spalding Urban Council turned down Sunday opening of kinemas in September, 1940, by nine votes to four. The military authority has once more renewed its request and once more the Council have refused to allow Sunday opening, this time by ten votes to two.

Newport S.O. Experiment

OPPOSITION OVERCOME

BY 15 votes to 14, Newport (Mon.) Town Council, on Wednesday, adopted a recommendation to make a draft order for the opening of kinemas in the town on Sundays between 6.30 and 9.30 p.m. for an experimental period of six months.

The Mayor (Ald. J. H. Swallow), as chairman of the Watch Committee, proposed the adoption of the recommendation.

Four letters had been received against the proposal, he said, their objection being based on spiritual and religious grounds. The committee held that there was no evidence to support the suggestion that the kinema Industry was behind the proposal with its eye to a profit.

Mrs. Rawden, Ald. W. J. Wall and A. E. Wills all declared that kinema employees were definitely against Sunday opening.

A. E. Pugh said that if the council decided to open the kinema that did not involve saying to anybody: "You shall go to the kinema."

On the other hand, if they refused to open the kinemas they would be saying to the public: "You shan't go to the kinema."

Ald. F. W. Raikes (chairman of the Transport Committee) pointed out that 'bus services had been compulsorily reduced on Sunday. To fill the streets late on Sunday night would be asking for trouble.

Making a Song About It

G. W. Armstrong was quoting the hymn: "O day of rest and gladness" when the Mayor interrupted with the request that he confine himself to the Watch Committee minutes. "I can't allow you to start singing hymns," said the Mayor. "Someone will want to sing a song next."

Truants in Kinemas

Birkenhead Check-up

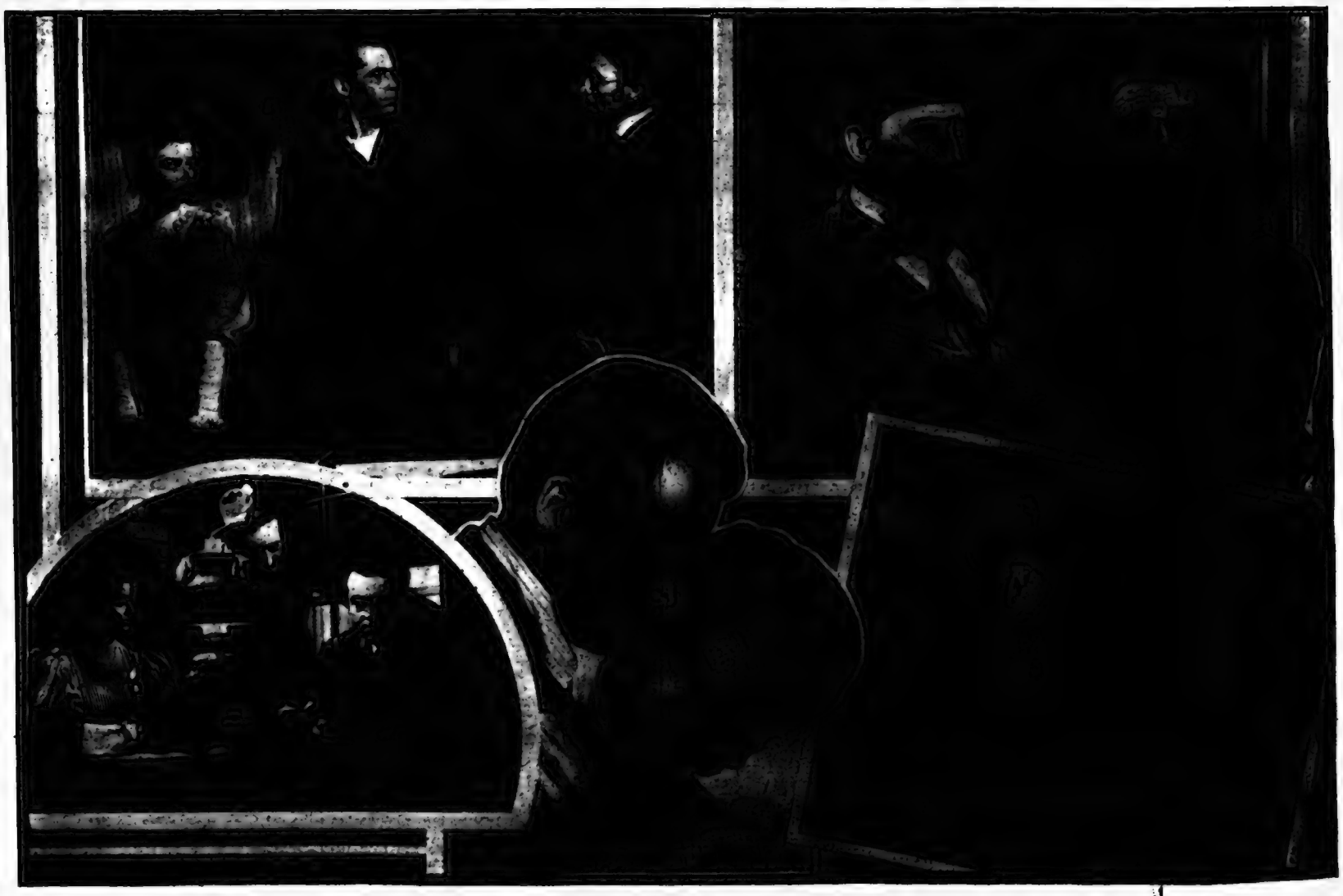
Birkenhead Watch Committee is to take a further census of children attending kinema performances during school hours.

Recently the suggestion was made to exhibitors that they should discourage the attendance of children at matinees; they replied that even including children brought in by adults the number of admissions was so small as to be almost negligible. They felt the complaint was ill-founded.

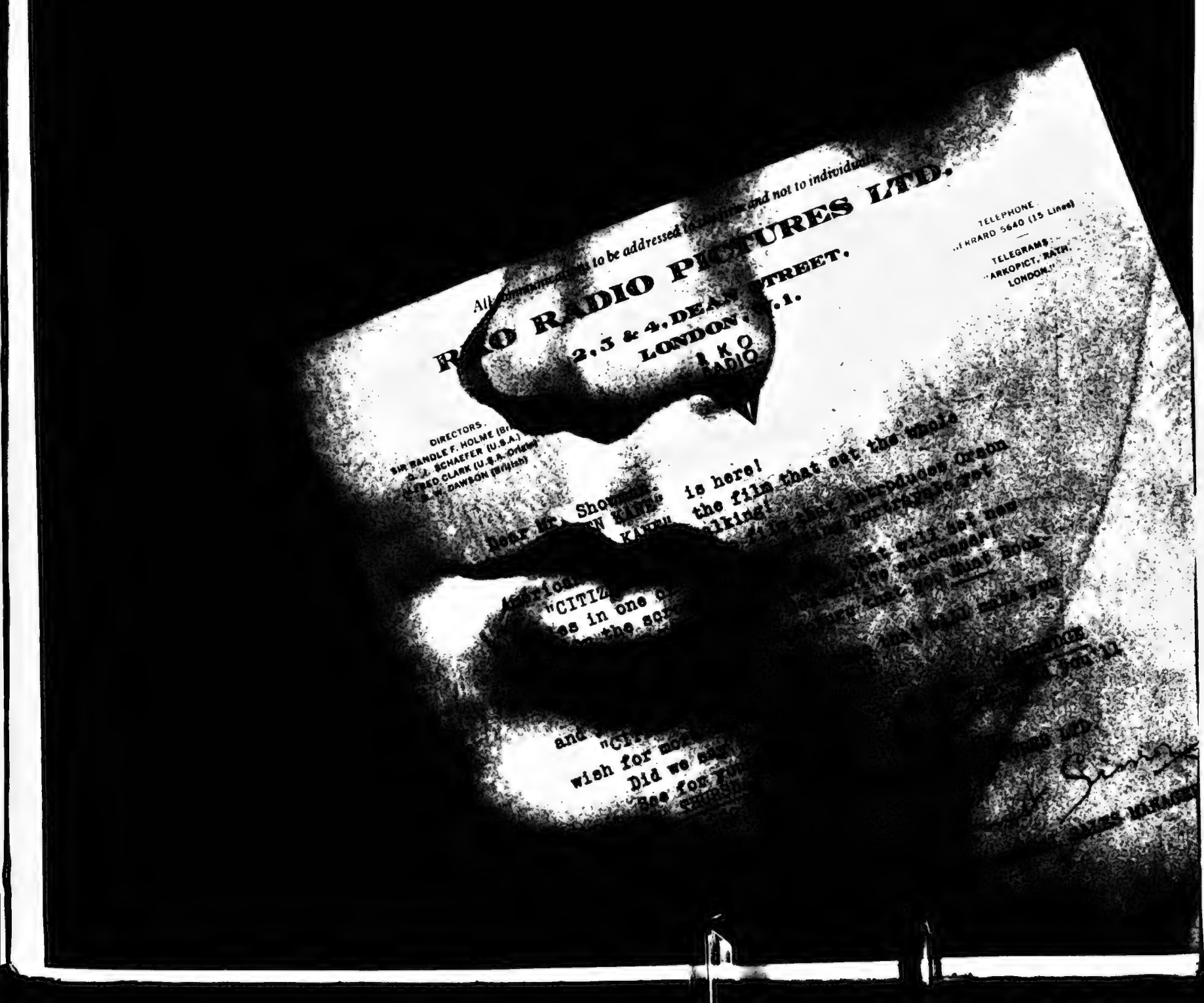
However representatives of the North-Western branch have discussed the situation with the Watch Committee and promised to assist the committee in every way possible.

Hence the decision to make a check-up to discover the real facts.

During the year which ended on April 30 last, Blackpool charities benefited to the extent of £820 from the Sunday opening of kinemas. The money has been divided between nine charitable causes. No provision was made for a contribution to the C.T.B.F.



Scenes from WILD GEESE CALLING, which Twentieth-Century Fox is Trade showing on Tuesday at the Century Theatre. Henry Fonda and Joan Bennett are starred with Warren William and Ona Munson.


RKO RADIO PICTURES LTD.
2,3 & 4, DEAN STREET.
LONDON, W.1.
RKO RADIO
TELEPHONE
GERRARD 5640 (15 Lines)
TELEGRAMS:
"ARKOPICT, RAND,
LONDON."
DIRECTORS:
SIR RANDLE F. HOLME (Br
O. L. SCHAEFER (U.S.A.)
ALFRED CLARK (U.S.A. Origin
J. W. DAWSON (British)
is here!
the film that set the whole
talking!
"CITIZ
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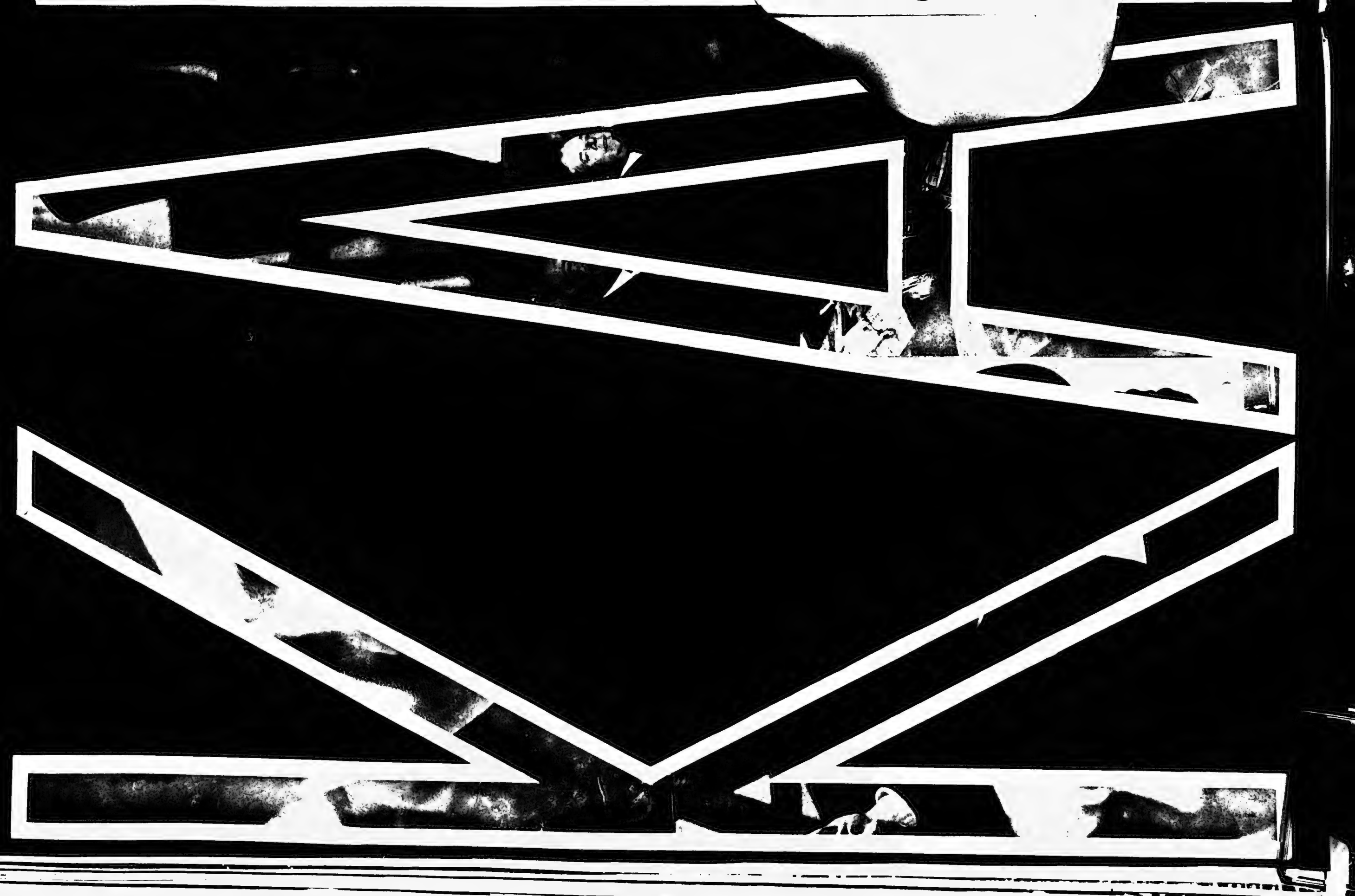


Orson Welles
Citizen Kane
THE MERCURY ACTORS
RKO RADIO PICTURES
JOSEPH COTTEN
EVERETT SLOANE
GEORGE COULOURIS
PAUL STEWART
ERSKINE SANFORD
DOROTHY COMINGORE
RAY COLLINS
AGNES MOOREHEAD
RUTH WARRICK
WILLIAM ALLAND
RKO RADIO PICTURES
PROVINCIAL TRADE SHOWS:
BIRMINGHAM WEST END - - Oct. 8. 10.30 a.m.
NOTTINGHAM HIPPODROME - Oct. 7. 10.45 a.m.
CARDIFF - - EMPIRE - - - Oct. 8. 10.45 a.m.
GLASGOW - - LA SCALA - - Oct. 8. 10.45 a.m.
LEEDS - - - SCALA - - - Oct. 7. 10.45 a.m.
SHEFFIELD - CINEMA HOUSE Oct. 8. 10.45 a.m.
LIVERPOOL - FORUM - - - Oct. 8. 10.45 a.m.
MANCHESTER GAUMONT - - Oct. 8. 10.30 a.m.
NEWCASTLE - ODEON - - - Oct. 8. 10.45 a.m.

"CITIZEN KANE"

Orson Welles, star, producer and director of CITIZEN KANE (RKO-Radio), the highly controversial film which is proving one of the greatest money spinners in the U.S.A. It will be Trade shown to-day, Thursday, at 2.30 p.m., at the Cambridge Theatre

Three Films in Latest RKO-Radio Line Up

OUTSTANDING COLMAN COMEDY

The Newest "Saint" and the Latest "Dr. Christian" Subjects

FOLLOWING the presentation of "Citizen Kane," RKO-Radio have set the Trade presentations of another group of three subjects each of which possess the highest entertainment credentials. High-spot of the programme unoubtedly is the appearance of Ronald Colman in "My Life with Caroline," although the box-office assets of the two other films "They Meet Again" and "The Saint Meets the Tiger" cannot be overlooked by any exhibitor.

The forthcoming trio offers widely diversified material, ranging from hilarious romantic comedy and wholesome domestic drama to thrilling action.

"The Saint Meets the Tiger," produced at the Denham Studios, and "They Meet Again" are the latest in the brilliantly popular "Saint" and "Dr. Christian" series respectively, which have proved so successful in all parts of the country.

Details of Trade show arrangements are as follows:—

Wednesday, October 8, 11 a.m.—Private Theatre, **They Meet Again**, with Jean Hersholt, Dorothy Lovett and Robert Baldwin.

Wednesday, October 8, 2.30 p.m.—Cambridge Theatre, **The Saint Meets the Tiger**, with Hugh Sinclair and Jean Gillie.

Thursday, October 9, 2.30 p.m.—Cambridge Theatre, **My Life with Caroline**, with Ronald Colman and Anna Lee.

New "Dr. Christian" Film

Latest in the highly popular "Dr. Christian" series with Jean Hersholt again interpreting the rôle of the beloved medico, is "They Meet Again," which is noteworthy for the fact that music is an important factor in the story development, although the theme is basically concerned with the doctor's efforts to bring justice to a young man guilty of embezzlement.

When Barton Yarborough, a bank cashier, is found guilty on circumstantial evidence of appropriating bank funds, his detention seriously affects Anne Bennett, his sensitive daughter. Enlisting the aid of Maude Eburne, his housekeeper, his assistant, Dorothy Lovett, and Robert Baldwin, the town postmaster, Hersholt, believing Yarborough innocent, sets out to discover the real culprit. Suspicion is centred on Frank Melton, son of the bank president, and together with his friends, the doctor attempts to amass evidence to prove his case.

The thrilling dramatic surprises and romantic complications that ensue as Hersholt slowly gathers the necessary data, make for a series of pulsating highlights leading to the tense conclusion.

Jean Hersholt again brings his vast histrionic experience to bear upon the rôle of the humanitarian Dr. Christian—a characterisation that stamps the famous actor as one of Hollywood's most entertaining and capable stars.

Youthful Anne Bennett, a nine-year-old soprano sensation, is featured in the delightful musical sequences threaded logically throughout the story, while Dorothy Lovett and Robert Baldwin are again reunited as the young lovers whose romance adds significantly to the high entertainment standards of the new film. In addition to Maude Eburne and Frank Melton, Barton Yarborough, Arthur Hoyt, John Dilson, Leon Tyler and Milton Kibbee are other members of a powerful supporting cast.

The production was directed by Erle C. Kenton.

New British "Saint"

Hailed as one of the most thrilling and colourful of the superb "Saint" stories based on Leslie Charteris' internationally famous novels, "The Saint Meets the Tiger," with Hugh Sinclair again portraying the title-rôle, was produced at the Denham Studios as RKO-Radio's first British effort since the recently released "Dangerous Moonlight."

The new "Saint" film is the third of the series to be filmed in this country. Upon the dramatic basis of a death battle between a ruthless criminal ring and the Saint for possession of stolen bullion has been erected a powerful, fast-moving story developing high-speed excitement, subtle comedy and fragrant romance.

When a man is murdered in the Saint's flat the famous arch-enemy of crime learns from the dying man of the "Tiger," a mysterious crook responsible for an audacious robbery. The trail leads to Cornwall and to a series of adventurous incidents, each bringing the Saint more closely to discovering the identity of the gang leader. When the police intervene the Saint's task becomes more involved, but how he finally reveals the identity of the "Tiger," rounds up the gang and wins the affection of Jean Gillie, a young girl who shares his intrepid adventures, makes for a thrill-laden conclusion.

Grand British Cast

Chosen to play the Saint through his splendid interpretation of the Leslie Charteris character in "The Saint's Vacation," Hugh Sinclair again proves his claim to be ranked among Britain's foremost leading men.

Jean Gillie, sharing the co-starring spotlight with Sinclair, likewise offers a grand characterisation, while Wylie Watson, as the Saint's Cockney manservant, is responsible for many notable comedy sequences.

Gordon McLeod as a Scotland Yard inspector, Clifford Evans as the gang leader, and Dennis Arundell, Charles Victor and Eric Clavering as three of the "Tiger's" henchmen, form the nucleus of the outstanding supporting cast in this grand new film.

Produced by William Sistrom, "The Saint Meets the Tiger" was directed by Paul Stein. The Charteris novel, "Meet the Tiger," was adapted for the screen by Leslie Arliss, Wolfgang Wilhelm and James Seymour.

Jean Gillie and Hugh Sinclair in a scene from THE SAINT MEETS THE TIGER, RKO-Radio).

Ronald Colman in Romantic Comedy

Presenting Ronald Colman in the starring rôle and ranking as RKO-Radio's most notable current offering, "My Life with Caroline," was adapted from the brilliant French play "Train to Venice," and has been produced essentially as hilarious comedy with the brilliantly witty dialogue matched by sparkling situations exploited to the utmost by producer-director Lewis Milestone.

Colman, a successful publisher, is so preoccupied with his business that his romantic wife, Anna Lee, is left alone for weeks at a time, making her a target for the attentions of other men who become seriously interested in her. Her faculty for deceiving herself leads Miss Lee into many compromising situations, the latest with Gilbert Roland, a handsome South American. Colman arrives on the scene, and the behaviour of his wife and Roland immediately recalls to him her recent romance with Reginald Gardiner, a wealthy sculptor. At a time when Miss Lee is about to declare her love for Gardiner, Colman, having guessed the situation, makes it his business to flatter his wife and to declare his admiration for the virtues of Gardiner.

Embarrassed by her husband's fondness for her lover, Miss Lee finds it impossible to tell him the truth and ask for a divorce.

Slowly he rewins her love, and after a number of deliciously subtle and humorous situations Miss Lee deserts Gardiner for her husband. At the precise moment Colman again arrives to see his wife, so Miss Lee recalls her previous affair. And the manner in which the conclusion is reached, amid a welter of sparkling highlights brings the ingenious story to a memorable conclusion.

Exhilarating Light Comedy

Employing an entirely fresh type of film technique, the new production of "My Life With Caroline" is marked by the brilliant performances of its powerful box-office cast.

Ronald Colman in one of the most outstanding rôles of his distinguished career again displays the aptitude for light comedy portrayals of the type he interpreted so masterfully in "Lucky Partners." Anna Lee proves a delightful partner for Colman, with Charles Winninger, Katherine Leslie, Reginald Gardiner and Gilbert Roland all outstanding in perfectly balanced characterisations.

William Hawks was executive producer for "My Life With Caroline," while John Van Druten and Arnold Belgard contributed the delightful screen play.

Moving against a series of attractive backgrounds, "My Life With Caroline" comes to the screen as the year's most novel feature.

"DANGEROUS MOONLIGHT" SUCCESS

The general release on September 15 last of "Dangerous Moonlight," RKO-Radio's important British production with Anton Walbrook starring, has proved a major attraction.

Reports reaching the RKO-Radio London office from prominent exhibitors in the London area talk of large queues and heavy box-office receipts, and in view of the enormous interest centred in this film, it is likely to prove quite as great an attraction in the provinces.

Sally Gray, Derrick de Marney and Keneth Kent play in support of the star in "Dangerous Moonlight," the air sequences of which were made with the official co-operation of the R.A.F.

B. OF T. QUOTA DEFAULTERS

22 Exhibitors Summoned

LIABLE TO £20,000 IN FINES

TWENTY-TWO exhibitors who made themselves liable to fines totalling about £20,000 by not sending in in the specified time their Board of Trade returns of the films they exhibited during the year ending September 30, 1940, under the Cinematograph Films Act, 1938, were summoned at Bournemouth on September 24. **In all except one case fines of £5 and £1 1s. costs were imposed, the total amount being £165 in fines and £23 6s. in costs.**

The exception was the St. Peter's Picture House (Grantham), Ltd., where it was stated there was no negligence and the case was dismissed on payment of costs amounting to £1 5s.

The following were summoned: The Star Cinemas (London), Ltd., in respect of the Majestic, Scunthorpe; the Picturedrome, Sleaford; the Empire, Wombwell; the Savoy, Worksop; the Plaza, Fitzwilliam; the Picture House, Askern; the New Star, Castleford; the Cinema, Rotherham; the Grand, Maltby; the Royal, Scunthorpe; the Majestic, Normanton; the Waterloo, Huddersfield; the Regent, Thirsk; the Majestic, Chaddesden; and the Rex, Grimsby; also connected with the same firm, W. R. Eckart (the Regal, Worksop), W. R. and R. Eckart (the Regent, Huddersfield), and the Regent, Upton. The other four summonses were against the Queen's Cinema (Preston), Ltd., P. H. Yorke (the Guild Cinema, Preston), St. Peter's Hill Picture House (Grantham), Ltd., and the Picture House (Hanwell), Ltd.

J. H. Glover appeared for the Star Cinemas (London), Ltd., and pleaded guilty in respect of the 18 summonses against exhibitors in connection with the company's kinemas and there was no appearance for either of the other defendants.

Dealing generally with the summonses, W. S. Bourne, for the Board of Trade, said in the cases before the court the default alleged was a period of six months and the penalty in any one of the summonses could be over £900. The returns in question should have been made by November 1, 1940. During the year ending September 30, 1940, with which they were dealing, there were something like 4,800 exhibitors in the country and all but about 30 sent in their returns.

Illness Plea

In regard to the Queen's Cinema, Preston, and the Guild Cinema, Preston, Mr. Bourne said that Mr. Yorke had written that the delay had been due to illness and other causes, and the returns had been completed only with extreme difficulty. With reference to the St. Peter's Hill Cinema, Grantham, the exhibitor was obviously under the impression that the return had been made.

The explanation from the Picture House, Hanwell, was that it was thought that the manager had made the return before being called up.

Up Against It

Mr. Glover, for the Star Cinemas (London), Ltd., said, in addition to the illness of their general manager, members of the staff had been called up for national service and inexperienced female labour had to be employed. To add to the difficulties, the London office of the company was bombed and some of the books were destroyed. These difficulties had made them unable to make the returns.

The cases were dealt as mentioned above.

Continued at foot of column 2

RETURN

The King of Greece leaving the Colosseum, Cape Town, controlled by African Consolidated Theatres. He saw THE GHOST TRAIN, and was received by Capt. Jack Stodel, branch manager

PLAZA HOLD OVER

"HOLD BACK THE DAWN" CREATES RECORDS

Eight thousand patrons in a day and more money taken at the box-office each successive day of the run. The Plaza box-office states that the theatre is doing bigger business at the present time with "Hold Back the Dawn" than with most of their greatest peace time successes.

In spite of the big line-up of Paramount products already scheduled for West End presentation, it was decided to hold over the Charles Boyer-Paulette Goddard-Olivia de Havilland super for a further week's run.

The theatre now has 10 a.m. queues every day and sufficient people turned away at the final performance to justify an additional showing if the closing regulations allowed sufficient time. Bob Fisher, Plaza assistant manager, stated yesterday that to accommodate all the people turned away in the first six days of "Hold Back the Dawn," two full days with the picture showing all the time would be necessary.

"SERGEANT YORK"

Warner Epic of Heroism

With Gary Cooper as star, "Sergeant York," the trade-show of which has been set by Max Milder for the Cambridge Theatre on Friday, October 10, at 2.30 p.m., is the biggest current success at American box-offices.

Based on the exploits of the greatest American hero of the last war, "Sergeant York" has the combined force of authenticity and the expert dramatisation of two such prominent producers as Jesse L. Lasky and Hal B. Wallis, with Howard Hawks as director.

Alvin C. York, a Tennessee mountaineer who in the last war overcame his conscientious objections to war, performed the almost incredible feat of capturing practically single-handed an entire German machine-gun company that was holding up the American advance in the Argonne. He killed 25 took 35 machine-guns, and brought in 132 prisoners.

When he returned to New York from France he received offers totalling more than £100,000 from film and theatrical producers, publishers, editors and national advertisers. York turned them all down, replying: "Uncle Sam's uniform—it ain't for sale." He went back to his farm and his preaching in the Tennessee hills—and there he lives to-day.

A magnificent supporting cast includes Walter Brennan, Joan Leslie, George Tobias and Margaret Wycherley.

JUNGLE CREATED FOR KIPLING EPIC

Korda's Hollywood Production

A FORCE of one hundred and fifty workmen are engaged on building a jungle village and the creation of a jungle at Lake Sherwood, California, to be used as background for Alexander Korda's production of Rudyard Kiplin's "The Jungle Book."

Sabu will be starred with supporting rôles thus far assigned to Patricia O'Rourke, Rosemary DeCamp and Jerome Cowan. Young Miss O'Rourke will play the role of Mahala and Miss DeCamp will be seen as Messua. Ralph Byrd, known to fans for his role of Dick Tracy, will be Darga. Zoltan Korda will direct.

"Lydia" Smashes Records

Meanwhile Korda's most recent production, "Lydia," has seized the imagination of New York.

This is revealed in a cabled report which details the remarkable figures which "Lydia" has established in its first four days at the Radio City Music Hall. It has smashed each and every one of the theatre's records, including "Lady Hamilton."

Merle Oberon is starred with Edna May Oliver, John Halliday, Sara Allgood and four leading men—Joseph Cotten, George Reeves, Hans Jaray and Alan Marshal. Julien Duvivier directed.

"The Golden Hour" Release

Reports of the exceptional business recorded by James Roosevelt's "The Golden Hour" have been pouring into United Artists' offices during the last two weeks.

A rollicking comedy with many catchy musical numbers, the picture has proved to be ideal entertainment, and its grand reception on general release is a tribute to James Roosevelt's first independent production.

Paulette Goddard and James Stewart are starred with Charles Winninger, Horace Heidt and his band, Mary Gordon and Jed Prouty.

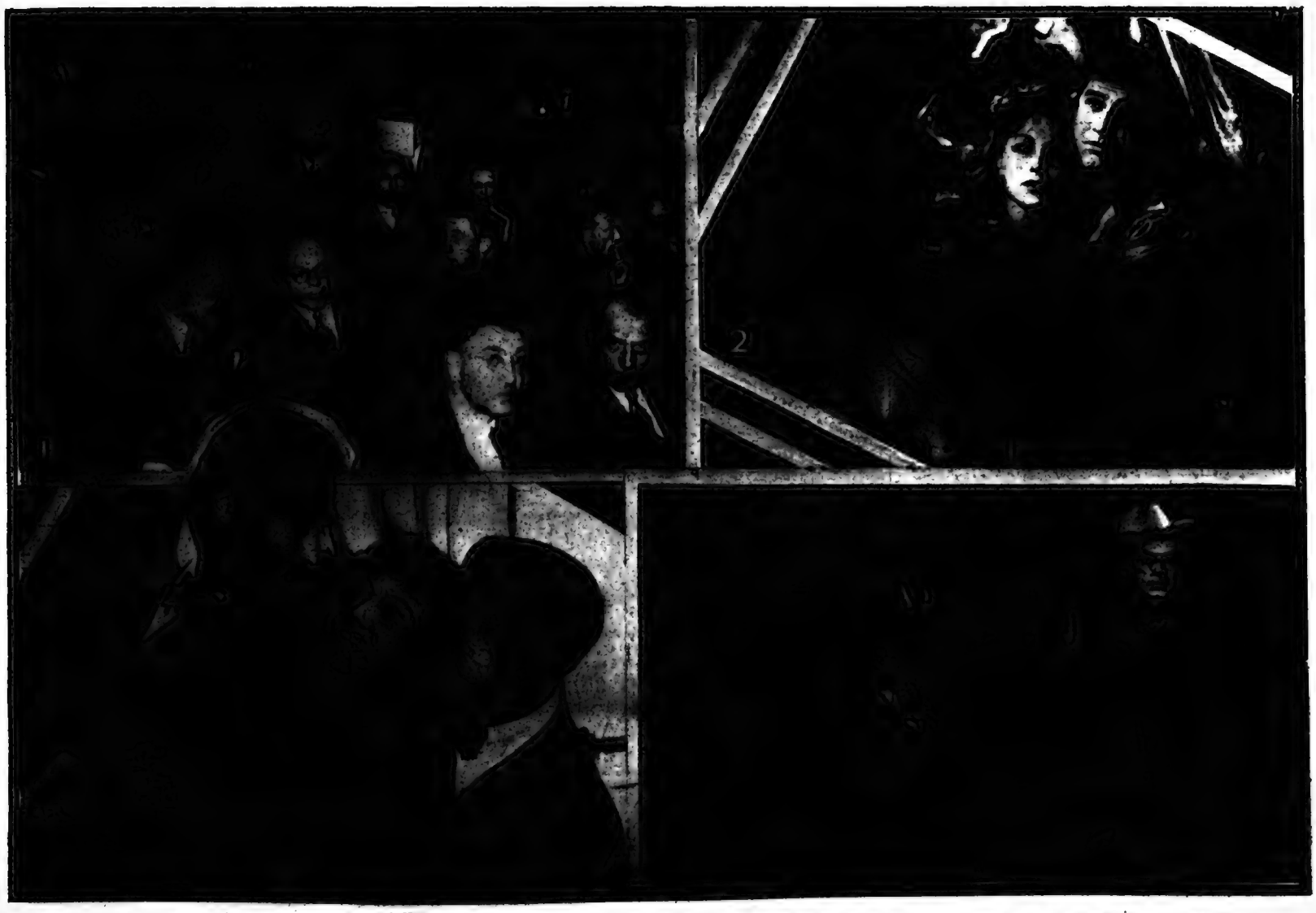
Small Acquires "Bella Donna"

Edward Small has purchased the screen rights to "Bella Donna," the famous Robert Hichens novel, as a starring vehicle for Ilona Massey.

"Bella Donna" was previously produced as a silent film, with Pola Negri starred, and it was rated her greatest American success. Another screen hit from the pen of Hichens was "The Garden of Allah."

"The Shanghai Gesture"

Arnold Pressburger has signed Albert Basserman and Eric Blore for important rôles in Arnold Pressburger's first Hollywood made production, "The Shanghai Gesture." Victor Mature will also join the cast shortly to assume the rôle that has been specially written for him. It will be directed by Josef von Sternberg.



Paramount has been particularly active recently. (1) In the newsreel field a film dealing with the Netherlands Forces attracted many officials of the Netherlands Government. (2) Richard Arlen and Eve Gabor in a scene from FORCED LANDING. (3) Ray Milland, Claudette Colbert, and Brian Aherne in SKYLARK. (4) William Boyd and Eleanor Stewart in PIRATES ON HORSEBACK

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
†Blossoms in the Dust (M-G-M)—American.	99 min. (A)	Greer Garson, Walter Pidgeon, Felix Bressart.	Biographical drama of tremendous human and feminine appeal. Story appealing, Greer Garson's acting superb and direction understanding. Technicolor photography brilliant.	Excellent general booking. Nothing to harm the family.
Cash and Carry (M-G-M)—American.	95 min. (A)	Ann Sothern, George Murphy, Robert Sterling.	Romantic comedy melodrama with a boxing background, the latest of the "Maisies." Story comprehensive, fights realistic and comedy relief snappy.	Very good popular booking. Safe for the family.
Down in San Diego (M-G-M)—American.	70 min. (U)	Bonita Granville, Ray McDonald, Dan Dailey, jun.	Spectacular juvenile adventure comedy melodrama with espionage trimmings. Story good, action fast, humour lively, thrills big and teamwork exuberant.	Excellent programmer. Great for youngsters.
Great Awakening, The (United Artists)—American.	83 min. (U)	Ilona Massey, Alan Curtis, Binnie Barnes.	Biographical costume piece, set to music, based on the tragic life of Franz Schubert. Treatment sincere, acting adequate and music impressive.	Acceptable musical entertainment for good- and high-class halls.
In the Night (Pathe)—American.	61 min. (U)	Frankie Darro, Marcia Mae Jones, Jackie Moran.	Comedy melodrama of roguery in the road transport business. Story actionful, young star's performance exuberant, support eager and climax exciting.	Good general programmer. Good for youngsters.
Meet John Doe (Warner)—American.	123 min. (U)	Gary Cooper, Barbara Stanwyck, Edward Arnold.	Newspaper-cum-political romantic comedy drama with an infallible sentimental theme. Excellent performance by star, clever support, resourceful direction and convincing atmosphere. Mass appeal terrific.	Excellent popular booking. Very good for the family.
Private Nurse (20th Century-Fox)—American.	61 min. (U)	Jane Darwell, Brenda Joyce, Sheldon Leonard.	Comedy drama of the American nursing profession. Story far-fetched, but acting good and child interest engaging.	Good average programmer. Safe for youngsters.
*Tower of Terror, The (Pathe)—British.	78 min. (A)	Wilfrid Lawson, Movita, Michael Rennie.	Exciting psychological thriller with espionage trimmings. Story strong and unusual, characterisation powerful and highlights spectacular. Title values excellent.	Excellent general booking. Not suitable for youngsters.
Unfinished Business (G.F.D.-Universal)—American.	93 min. (A)	Robert Montgomery, Irene Dunne, Preston Foster.	Polished, inconsequential marital comedy with a novel and provocative theme. Delightful acting by Irene Dunne, good support, clever direction and smart dialogue.	Excellent light booking. Hardly suitable for youngsters.
Vengeance of Gregory Walters, (Renown)—American.	63 min. (U)	Hoot Gibson, Robert Kortman, Joan Barclay.	Action, romance, mystery and drama backed with typical Western action, gun and fistic combat. Movement and excitement well sustained.	Popular booking. Hoot Gibson's name as star value. Family entertainment.
West Point Widow (Paramount)—American.	63 min. (A)	Anne Shirley, Richard Carlson, Richard Denning.	Romantic comedy with a hospital background and an engaging small child interest. Story bright and human, acting versatile, and direction resourceful.	Agreeable second for most halls. Safe for the family.

* A British Picture. † In Technicolor.

REVIEWS FOR SHOWMEN

Cash and Carry

M-G-M. American (A). Directed by Edwin L. Marin. Featuring Ann Sothern, George Murphy and Robert Sterling. 8,549 feet. Released November 24, 1941.

ROMANTIC comedy-melodrama, the latest of the popular "Maisies," describing a quick-witted, good-natured blonde's hectic incursion into the big-fight business. The tale, which fully tabulates the triumphs and tragedies of the prize-ring, leaves little to chance in its quest for laughs, pathos and fistic thrills. Neither does it neglect Ann Sothern's wide talents and happy personality. Star and story values all but warrant its prodigious footage. Very good, even if somewhat spun-out, popular booking.

Story.—Maisie Ravier, a showgirl, boards a train for the West to fulfil an engagement, but is thrown off in the wilds for not having a ticket. Terry Dolan, a young boxer, gives her a lift, but she is received with suspicion by Skeets Maguire, Terry's manager. She becomes friendly with Cecilia, Terry's rather selfish girl, and is later given accommodation in the home of invalid Mrs. Dolan, who is unaware that her son is a fighter. Subsequently, Terry confesses to Maisie that his heart is not in the fight racket and that he wants to get out before harm comes to him.

Skeets, who is now beginning to fall for Maisie, and she for him, refuses to release Terry from his contract. His decision jeopardises his and Maisie's romance. Terry is knocked out in his next fight and loses his sight. Cecilia deserts Terry in his hour of need, but Skeets secretly buys the best medical and surgical attention. Terry regains his sight, and Maisie, now aware of Skeets' good deed, willingly buries the hatchet.

Acting.—Ann Sothern meets all emotional demands and effectively preserves continuity of character as Maisie. Robert Sterling is thoroughly convincing as the fight-shy Terry, and George Murphy contributes a lifelike study as Skeets. Natalie Thompson also makes her presence felt as Cecilia. There is a good supporting cast.

Production.—The first half, with its wisecracking, tiffs and flirtations, is characteristic Maisie comedy, while the second leans towards more conventional boxing melodrama. Its lighter moments are the most effective, but although its sense of serious drama is sometimes strained and its happy ending is seen long before it is reached, it is not far out in the arrangement of its fundamentals. There is laughter to punctuate drama and tragedy, and realistic fights to sustain story momentum. Above all, there is the irresistible and irrepressible Maisie, alias Ann Sothern.

Points of Appeal.—Poplar story, grand performance by Ann Sothern, good comedy interludes, realistic fights, human angle and big star values.

Blossoms in the Dust

M-G-M. American (A). Photographed in Technicolor. Directed by Mervyn LeRoy. Featuring Greer Garson, Walter Pidgeon and Felix Bressart. 8,946 feet. Released November 17, 1941.

BIOGRAPHICAL drama of tremendous human and feminine appeal, brilliantly photographed in Technicolor, telling the story of Mrs. Edna Gladney, a gracious and courageous American woman who has dedicated her life (according to the preface she is happily alive to witness the fruits of her lofty endeavours) to the cause of the orphan and the illegitimate.

The crusade, inspired by personal tragedy, is one long and, for the most part, lone struggle against bigotry and prejudice. Victory is nevertheless finally achieved, and the splendid contribution to humanity, superbly illuminated by Greer Garson's sublime portrayal, is a kindly, compelling combination of authentic documentary and sensitive drama.

The many tender child studies, all of which are marvellously photographed, are enough to place the film in a class by itself; the star's acting and Mervyn LeRoy's understanding direction are worthy of the theme. There never has been, and we doubt if there ever will be, a greater woman's picture. Excellent general booking, a charming and memorable compliment to every screen and box-office.

Story.—Edna, wife of Sam Gladney, a prosperous miller loses her first child and learns that she will never have another. She seeks an outlet for thwarted motherhood and resolves to make conditions better for orphaned and illegitimate children. Her determination to improve the lot of these innocents is heightened by the tragic suicide of a girl adopted by her own parents. Half-way through Edna's crusade Sam loses his fortune and dies, but personal loss only spurs her to further effort.

Finally, she forces the Senate to pass a Bill which makes it no longer necessary for the word 'illegitimate to appear on the birth certificates of unfortunates. Victory secured, she turns all her love on to Tony, an adopted cripple, but again she is called upon to sacrifice self for others. She gives Tony up to save the life of another woman who had become tragically childless.

Acting.—Greer Garson contributes a truly beautiful performance as Edna. She lives the part, and the heart she puts into her portrayal warms the entire development. Walter Pidgeon is no less human and sympathetic in the comparatively small rôle of Sam, and Felix Bressart is responsible for welcome and appropriate light relief as a shrewd and kindly practitioner. There is a strong supporting cast.

Production.—The story is not strong in a strictly narratal sense, but its humanity is overwhelming. The tragic suicide of Mrs. Gladney's adopted sister, a victim of the cruel branding of illegitimates, and the death of Mrs. Gladney's own child stray gently into the development in circumstances that give powerful psychological impetus to her and sympathy for the childless woman and the orphan. Practical experience of the problem gives further proof of the justice and humanity of Mrs. Gladney's cause and adds power to the drama.

The biographical and documentary angles provide unforgettable background, but are only partly responsible for the picture's appeal. Equally human and infinitely more compelling are the many small children and babies who figure in the fight. These studies, brilliantly caught by the camera, bring sublime entertainment as well as irrefutable argument. To see the picture is to witness the humanity and inhumanity of humans.

The triumph of the former, guided by the sympathy, courage and initiative of Mrs. Edna Gladney, so magnificently portrayed by Greer Garson, is the kernel of a great life story.

Points of Appeal.—Human, authentic real-life story, magnificent performance by Greer Garson, good support, understanding and showmanlike direction, excellent Technicolor photography, irresistible feminine and human angles, provocative title and big star values.

Down in San Diego

M-G-M. American (U). Directed by Robert B. Sinclair. Featuring Bonita Granville, Ray McDonald, and Dan Dailey, Jun. 6,284 feet. Released December 1, 1941.

SPECTACULAR juvenile adventure comedy melodrama, with espionage trimmings, concerning the wild activities of a band of courageous, if mischievous, adolescents who break up a spy ring to safeguard the good name of a grown-up pal. The rousing tale is realistically told, naturally and vitally acted—Ray McDonald shines at the head of a first-class juvenile cast—deftly directed, and decorated with a number of excellent gags and thrills. Few supers have contained more adventure and fun. Excellent programmer for the masses and youngsters.

Story.—Al Haines, a young man, gets into bad company. He eventually realises his folly and joins the Marines, but his evil associates, who turn out to be espionage agents, frame him on a murder charge and force him to turn traitor. Hank Parker, adolescent boy friend of Betty, Al's young sister, learns of Al's predicament and determines to help him. Snap, Doc and Mildred, three of Hank's friends, willingly co-operate.

They follow Al to San Diego, headquarters of the Marines, and eventualy locate the hideout of Eric Kramer, leader of the spy ring. Later, Al discovers he has been framed, and he frankly discloses his past to his colonel. Meanwhile, the spies hit back by kidnapping Betty and Hank. Eventually things come to a showdown in which the Marines and naval planes are involved. Al is mortally wounded, but he dies, thanks to his young friend, with his conscience clear.

Acting.—Ray McDonald acts with infectious schoolboy enthusiasm as Hank, Bonita Granville is an attractive and spirited Betty, and Dan Dailey, Jun., meets all demands as Al. Leo Gorcey wisecracks effectively as Hank's henchman, and Frederick Worlock and Ludwig Stossel impress as the leaders of the espionage agents.

Production.—The picture, which is a mixture of "Little Tough Guy" and conventional espionage fare, is both a good thriller and good fun. The enthusiasm and courage of the adolescent central characters give the story a flying start, and a succession of good gags and exciting twists enable it to maintain its hectic initial pace. It can be truthfully said there is never a dull moment. The climax is a real corker. It's grand schoolboy fare for young and old alike.

Points of Appeal.—Rousing story, exuberant juvenile teamwork, clever humorous touches, big thrills, fast action, breathtaking suspense, great grand finale and popular stars.

West Point Widow

Paramount. American (A). Directed by Robert Siodmak. Featuring Anne Shirley, Richard Carlson, and Richard Denning. 5,769 feet. Release not fixed.

ROMANTIC comedy with a hospital background, concerning the marital and maternal vicissitudes of an attractive young nurse. The story, which, incidentally, makes the most of its little child angle, contains many engaging humorous and sentimental touches. An extravagant climax somewhat disturbs the equilibrium of the harmless yet human fun, but, in spite of its penultimate lapse, it scores on balance. Its good cast, staging and inherent feminine angle see to that. Agreeable second for most halls.

Story.—Nancy Hull, a young nurse, marries Rhody Graves, a West Point cadet, but their wedding is annulled because it would mean the end of Rhody's military career. Following their separation, Nancy has a child, but keeps it a secret from Rhody. Jimmy Krueger, a young doctor, falls for Nancy. He wooes her persistently, and the subsequent knowledge that she has been married and has a child fails to damp his ardour.

Nancy refuses to marry him because she believes Rhody will return to her following his graduation, but when the time comes she is let down. She is prepared to fight Rhody and his family in the interests of her child, but Jimmy, knowing that she now loves him, saves her further trouble by hinting that he is the child's father.

Acting.—Anne Shirley acts naturally, and is more than equal to the modest emotional demands as Nancy, and Richard Carlson has a way with him as Jimmy. Richard Denning, Janet Beecher, and Maude Eburne are adequate in direct support.

Production.—The plot and by-plot have a happy sense of humour—the ragging of the internees when they see Jimmy and Nancy together with a baby is keen and natural—and an equally sure knowledge of sentiment—but the final encounter between Nancy and Rhody and his family vacillates disturbingly between the serious and the comic.

Culminating inconsistencies are, however, partly offset by the final intervention of laughter. All told, the picture has humanity and a disarming sense of humour.

Points of Appeal.—Light, but bright and amusing story, resourceful direction, versatile characterisation, strong feminine angle, good staging, convenient footage and popular cast.

In the Night

Pathé. American (U). Directed by Jean Yarborough. Featuring Frankie Darro, Marcia Mae Jones, and Jackie Moran. 5,517 feet. Release not fixed.

COMEDY melodrama of roguery in the road transport business, telling how a youngster and his darkie friend help to clear the American highways of ruthless crooks. The tale has a few loose ends and, at times, makes things a little too easy for the young hero, but its sustained action, bright comedy interludes, good fights, rousing climax and, above all, exuberant teamwork more than redress balance. It is firmly embossed with mass, family and juvenile appeal. Good general programmer.

Story.—Pop Wallace, intimidated owner of a road transport business, foolishly co-operates with Norton, a crook. Pop's lorries are deliberately crashed and insurance money is promptly claimed. Before long Pop finds it difficult to get drivers. Frankie, a young unemployed, and Jeff, his darkie pal, believe in trying anything once, and sign up with Pop. Sanders, an unscrupulous go-between, tips off Norton's gang, but Frankie not only survives the war on the road, but helps put the crooks where they belong.

Acting.—Frankie Darro acts with characteristic exuberance as Frankie, and Manton Moreland scores quite a number of laughs as Jeff. Keye Luke is sound as a private investigator, and Ed Cassidy and Irving Mitchell are true to type as the principal crooks. Marcia Mae Jones and Jackie Moran furnish a very juvenile love interest.

Production.—The story is quick off the mark, and it seldom calls a halt until its exciting climax is reached. What is more, its swift alternation of fights, fun and simple romance is grand grist for the popular stellar team. Realistic staging and neat timing round off the good screen merchandise.

Points of Appeal.—Crowded plot, swift action, good work by Frankie Darro and Manton Moreland, bright comedy relief, exciting climax, good title and star values.

Continued on page 31

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October 2, 1941

British Lion

A Republic PICTURE

HURRICANE SMITH

TRADE SHOW
Phoenix Theatre
Fri. OCT. 10th 11a.m

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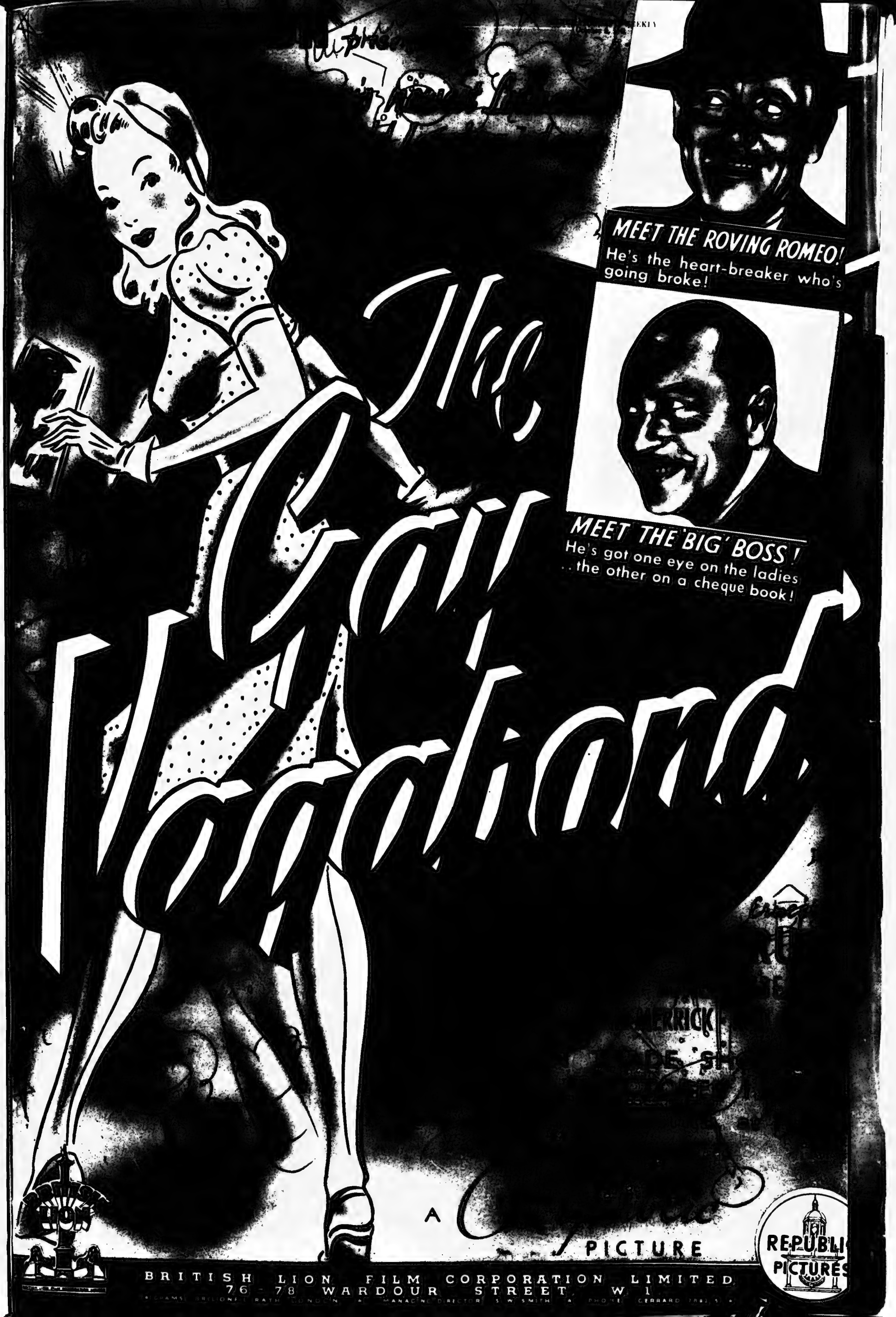
MEET THE ROVING ROMEO!
He's the heart-breaker who's going broke!
MEET THE 'BIG' BOSS!
He's got one eye on the ladies .. the other on a cheque book!
The Vagabond
A
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ALSO

ROY ROGERS in

ZANE GREY'S GREATEST THRILLER

A REPUBLIC PICTURE

with GEORGE 'Gabby' HAYES • Carol Hughes

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REVIEWS—continued from page 20

Meet John Doe

Warner. American (U). Directed by Frank Capra Featuring Gary Cooper, Barbara Stanwyck, and Edward Arnold. 11,062 feet. Release not fixed.

NEWSPAPER-CUM-POLITICAL romantic comedy drama, a twin to "Mr. Smith Goes to Washington," telling how the integrity of a down-and-out defeats the sinister ambitions of a ruthless financier. The story strenuously avoids subtlety—the triumph of the underdog over evil interests is a certainty from the outset—but ingenuous as it is politically and morally, it, nevertheless, makes a sturdy platform for popular romance and rhetoric. In other words, it is a confident appeal to the heart, if not the head, of the industrial masses.

Moreover, its sonorous, if vague, message is perfectly delivered by Gary Cooper in the name part Director Frank Capra, a proved master of mass psychology, has left nothing to chance. The precaution alone stamps the picture a certain popular winner. Star, title and, above all, director values overwhelmingly support the obvious conclusion. Excellent popular booking.

Story.—Ann Mitchell, a columnist, is fired by Connell, the editor, on the instructions of D. B. Norton, a financier, who has recently gained control of the paper. Before leaving Ann includes in her column a letter from a fictitious "John Doe." The mysterious writer promises to jump from the tower of the City Hall at midnight on Christmas Eve as a protest against social injustice.

The letter appeals to the sentiments of the crowd and brings increased circulation. A rival newspaper later calls the letter a fake, and Ann convinces Connell that they can only save themselves by producing a "John Doe." Connell, who is forced to give Ann her job back, agrees. Long John Willoughby, a down-and-out baseball player, is paid to fill the rôle. He soon believes in the speeches Ann gives him to read over the radio, and "John Doe" comradeship clubs spring up over the entire country.

Norton decides to cash in, and plots to use "John Doe" Clubs to form a new Fascist party. "John Doe" eventually learns of this, and rather than betray the masses, he declares himself a fake. To prove his own sincerity he decides to jump from the City Hall on Christmas Eve. Needless to say, the now repentant Ann prevents him from making the sacrifice.

Acting.—Gary Cooper is excellent as John Doe. His hesitant manner and firm suggestion of sincerity admirably equip him for the responsibility of representing the ordinary man. Barbara Stanwyck is equal to all demands, including the romantic, as Ann, and Edward Arnold is very true to type as the unscrupulous D. B. Norton. At the head of a flawless supporting cast, James Gleason gives a gem of a study as the tough, cynical, alcoholic editor.

Production.—The story makes no profound contribution to political thought—it deals, mostly in sentimental half truths—neither does it risk an unhappy ending, but platitudinous as it is, it is a shrewd piece of pamphleteering. Frank Capra, the director, has proved that he knows all the tricks—"Mr. Deeds Goes to Town" and "Mr. Smith Goes to Washington" are shining examples of his showmanship—and he has used them to advantage yet again. The selection of one of the crowd as the mouthpiece of the crowd, the introduction of stormy, but sincere romantic interest, and the shying of brickbats at the plutocrat are angles that never have failed, and never will fail to bring pleasure to the masses. They are all here. The tub-thumping artistry of direction and the appeal of Gary Cooper redouble the certainty.

The picture will exasperate the intelligentsia, but unquestionably receive the plaudits of the crowd. It will also prove that Barnum was right. It is, to use the American idiom, glorious "sucker" entertainment.

Points of Appeal.—Popular story, shrewd directorial touches, infallible brand of popular political sentiment, neat comedy relief, excellent individual characterisation, good atmosphere, slight human angle, strong romantic appeal and big star and director values.

The Great Awakening

United Artists. American (U). Directed by Reinhold Schunzel. Featuring Ilona Massey, Alan Curtis, and Binnie Barnes. 7,545 feet. Release not fixed.

BIOGRAPHICAL costume piece, set to music, based on the tragic life of Franz Schubert, immortal Austrian composer The treatment is sincere and the atmosphere is picturesque, but unfortunately much of the dialogue is written in a modern American idiom. The verbal incongruities, coupled with the fact that Alan Curtis is not quite big enough for the rôle of Schubert, strain the illusion.

Still, what the production lacks in realism it gains in no small measure through the impeccable quality of its music. Ilona Massey sings adequately as the heroine, and the many orchestral items are above criticism. Balance indicates an attractive proposition for music lovers. Acceptable musical entertainment for good and high-class halls.

Story.—Franz Schubert, a young Austrian schoolteacher, is dismissed because he neglects his duties for his music. He refuses to give up his music and, to avoid conscription, escapes to Hungary. He secures a job on a farm, and interests Anna, the beautiful young manageress. She encourages him in his music and follows him back to Vienna. She sees Hasslinger, a great music publisher, on behalf of Schubert, but without success.

In desperation, Anna later seeks an interview with Beethoven. He, a master of music himself, recognises Schubert's genius as he turns the pages of the "Unfinished Symphony," but swears her to silence until Schubert finishes his composition. Shortly afterwards, Beethoven dies Anna goes out of Schubert's life in the hope that he will dedicate it to music, but he dies too young to enjoy world acclaim.

Acting.—Alan Curtis is not well cast as Franz Schubert. His acting is immature and his accent is very American. Ilona Massey, however, creates a favourable impression as Anna. She is sympathetic, natural and the possessor of a pleasing singing voice.

Binnie Barnes and Billy Gilbert are responsible for welcome comedy relief, and Albert Basserman is excellent as Beethoven.

Production.—A modern concert of Schubert's music, with illustrations of how good music can solace a broken romance, provides the opening and closing scenes of the play, while the rendering of Schubert's many works furnishes the excuse for flashbacks. The method of the telling is quite effective and the continuity is smooth.

Nevertheless, the introduction of such crude Americanisms as "sucker" "redhead" and "dope" are not conducive to convincing, let alone picturesque, atmosphere. However, the picture has to be judged in its music rather than its drama, and musically it has sufficient merits to appeal to family and good-class audiences. A provocative title and obvious star values help to give it a box-office wave'ength.

Points of Appeal.—Human story, colourful technical presentation, strong and attractive cast, fine music, good title and obvious exploitation angles.

Unfinished Business

G.F.D.-Universal. American (A). Directed by Gregory La Cava. Featuring Robert Montgomery, Irene Dunne and Preston Foster. 8,624 feet. Release not fixed

POLISHED, inconsequential marital comedy concerning an unsophisticated young woman who mistakes an incident for real romance and allows "unfinished business" to unsettle her during her early married life with her fugitive knight-errant's brother. The story is piquant, provocative, tender and sentimental in turn, and its intriguing inconsistencies, delightfully coloured by the resourceful acting of the principals and smart, philosophical dialogue, are the foundation of thought-provoking as well as gay light entertainment.

Its feminine appeal is only exceeded by its star values. Excellent light booking, particularly for good and high-class halls.

Story.—Nancy Andrews, a sheltered small-town music teacher with operatic aspirations, decides to see New York and life. On the train she is kissed by Steve Duncan, a wealthy philanderer. He immediately forgets the incident, but Nancy is convinced she is in love. She gets a job in a night club and meets Tommy, Steve's alcoholic young brother. He and Nancy later marry during a binge.

Steve attends Nancy's and Tommy's wedding celebrations, and Nancy foolishly kisses him. There is a fracas and Tommy leaves her. Tommy joins the army, but subsequently he and Steve have a showdown. He knocks his brother out and, presumably, finishes "unfinished business" for himself and Nancy. A baby heralds husband and wife's reconciliation.

Acting.—Irene Dunne gives an intelligent and attractive performance, and sings pleasantly as Nancy. She makes the most of the provocative story. Robert Montgomery has an easy way with him and knows just how to put over the smart lines as Tommy, and Preston Foster is very much the he-man as the misunderstood Steve. There is a particularly bright cameo by Eugene Pallette as the impertinent butler.

Production.—The central theme definitely has an idea—it suggests that "unfinished business" is the blight of many a young woman's married life—and the provocative premise gives the play a quiet as well as a gay piquancy. The opening is slow, and the ending is both sentimental and vague, but so delightful is the acting and so neat is the direction that, paradoxically enough, its odd inconsistencies add to its charm and accentuate its feminine appeal.

In its light-hearted way it will give all women something to debate, and most men. This alone puts it at the top of its class. Smart dialogue, polished presentation and big star values further amplify its impeccable box-office approach.

Points of Appeal.—Clever plot, resourceful direction, neat comedy twists, subtle feminine angle, delightful acting by Irene Dunne, smart dialogue, polished staging, provocative title and big star values.

The Tower of Terror

Pathé. British (A). Directed by Lawrence Huntington. Featuring Wilfrid Lawson, Movita and Michael Rennie. 7,051 feet. Release not fixed.

EXCITING psychological thriller, with a war-at-sea background, turning on the tragic dementia of a lighthouse-keeper. The central theme is interlaced with popular romance, tense espionage sequences in which the British are seen in a courageous light, and grim evidence of Gestapo activity, and crowned with breathtaking "saved in the nick of time" spectacle.

Powerful characterisation and keen and resourceful direction hold essentials in arresting perspective, while colourful, if not entirely convincing, Nazi atmosphere and detail cunningly emphasise the salient victory over organised tyranny.

Excellent title values complete a proposition that has all the earmarks of popular box-office success. Excellent general booking.

Story.—Kristan, a seaman, loses an arm in an unsuccessful attempt to save the life of his young wife. Crippled mentally as well as physically by the tragedy, he becomes a lighthouse-keeper on an island off the German coast. He broods, and his aggressive reticence causes him to be heartily disliked. Marie, a fugitive from a concentration camp, jumps from the dock and swims towards the lighthouse. She is picked up by Kristan, and he, held by her resemblance to his wife, persists in thinking she is the dead woman.

Meanwhile, Anthony Hale, an English espionage agent, kidnaps Kristan's new assistant and takes the man's place. He and Marie eventually fall in love and excite Kristan's jealousy. Subsequently Hale's masquerade is discovered and the Gestapo get busy. In the meantime, Kristan goes completely mad and determines to kill Marie. At this juncture the Nazis bombard the lighthouse. At the last minute British help arrives and Kristan occupies the grave he had dug for Marie.

Acting.—Wilfrid Lawson overacts a little as the demented Kristan, but nevertheless manages to evoke considerable sympathy. Movita is an appealing Marie, and Michael Rennie is every inch the true-blue British espionage agent as Hale. There is an eager and well-chosen supporting cast.

Production.—The Nazi atmosphere and detail are not always convincing, but the psychological approach to espionage, nevertheless, cloaks many of the minor technical faults and, at the same time, gives new impetus to conventional romance. Impressive sea spectacle, Kristan's ironic death, the culminating bombardment scenes and last-minute escape sequences are other powerful props in the creation of the exciting and, at times, pathetically tragic illusion.

Grisly as it frequently is, the melodrama subtly preserves feminine appeal. It magnificently lives up to its arresting box-office title.

Points of Appeal.—Exciting story, tragic psychological angle, popular romantic asides, shrewdly spaced thrills, exciting climax, popular and capable cast, and great title.

The Vengeance of Gregory Walters

Renown Pictures. American (U). Directed by Harry Fraser. Featuring Hoot Gibson, Robert Kortman, and Joan Barclay. 5,768 feet. Release not fixed.

TYPICAL Western drama of the old quick shooting, rough riding and rough house setting with action, pace and thrills sufficient to cover the lack of story. Just enough romantic interest to intrigue the sentimental and provide the "happy-ending" climax.

Story.—The arrival of Whitney Revil, a wandering lumberjack, coincides with the local rodeo, at which he displays his superb horsemanship and arouses the interest of Gregory Walters. Bad blood had existed for some time between three ranches, lives had been lost and property stolen, and so Revil is given a job in Walters' outfit to bring the leading culprit to justice. Tough with his fists, quick on the draw, and quicker still to see points the locals had overlooked, he clears up the mess with action and satisfaction.

Acting.—Hoot Gibson is outstanding as Whitney Revil. Robert Kortman convincing as a hard-boiled ranch boss, and the whole supporting cast fully efficient as tough fighters and superb horsemen.

Production.—Mainly, of course, as becomes a Western, a series of outdoor shots in rough country with ambushes, gun-play, and a predominance of hard riding.

Story a trifle thin, but with point enough to maintain interest.

Points of Appeal.—All the essentials to thrill Western fans. Sure of a popular reception by the troops and action-loving populace of industrial districts

Private Nurse

Twentieth Century-Fox. American (U). Directed by David Burton. Featuring Jane Darwell, Brenda Joyce, and Sheldon Leonard. 5,495 feet. Release not fixed.

COMEDY drama, taking the form of a hectic exposition of the hazards of the nursing profession. Variety rather than conviction is the picture's strongest suit, but wide as the play's interests are they are well matched by the versatility of the leading players. Keen characterisation and elaborate detail, together with an engaging child interest, provide entertaining veneer. Good average programmer.

Story.—Mary Malloy, an attractive girl, is let down by her boy friend and forced to seek work. Formerly a nurse, she registers with an agency. There are no vacancies, but she overhears a call for Miss Adams. She steals it and finishes up in the apartment of Henry Hoyt, an amiable and wealthy young dipsomaniac. Miss Adams follows, but, after scolding Mary, gives her a home.

Later, Mary and Miss Adams are engaged to nurse Barbara, small daughter of John Winton, an ex-gangster. Winton and his wife are separated, and Mary and Miss Adams learn that Winton still nurses a grudge against his ex-wife, now a successful florist. The two decide to heal the wound for Barbara's sake, and eventually succeed. Meanwhile, Henry Hoyt is cured, and he marries Mary at the fadeout.

Acting.—Jane Darwell is a homely and understanding Miss Adams, Brenda Joyce makes an attractive Mary, and Ann Todd is an engaging Barbara, but Sheldon Leonard takes himself a little too seriously as ex-gangster Winton. The support is adequate.

Production.—The story gets down to brass tacks with commendable alacrity, and is tough, tender and amusing in turn. Towards the finish it looks a little too eagerly on the bright side, but its "alls-well that ends well" formula, reinforced by the engaging child interest, nevertheless, serves it in good stead. Title and star values confirm its confident, if unostentatious, address to the gallery.

Points of Appeal.—Extravagant but friendly story, good characterisation, appealing child interest, bright comedy relief, versatile background, good title and popular cast.

SHORTS OF THE WEEK REVIEWED

COLUMBIA

TAKE IT OR LEAVE IT. No 4. American (U). 978 feet. Release not fixed.—Entertaining, wit-sharpening Quix short, with good questions and bright and spontaneous answers. Good commentary by Bob Hawk. Very good short for all classes.

THE BUTTERFLY. American (U). One reel. Release not fixed.—Barnyard banter, expressed in cartoon form. Gags very ordinary. Moderate fill-up of its type.

LIBERTY

MERSEYSIDE. British (U). 850 feet. Immediate release.—Industrial travelogue of Liverpool's docks and commerce. Useful fill-up. No war mention.

FOUNDATIONS OF THE EARTH. British (U). 1,630 feet. Immediate release.—How Portland stone is excavated for cathedrals and monuments, interestingly described. Sound fill-up anywhere.

TYNESIDE. British (U). 1,640 feet. Immediate release.—Very effectively shot stages of a shipyard's progress on a liner; commentary rather halting. Of general interest for all audiences.

DAGHESTAN. Russian (U). 1,000 feet. Immediate release.—Remarkably absorbing and eloquent revelation of fertile Caucasian province, with vivid glimpses of cheerful Soviet workers in modernised wild regions. Splendidly informative stuff of red-hot topical appeal for every class of audience.

COMMON HERITAGE. British (U). 1,700 feet. Immediate release.—The Mediterranean countries through the ages, with emphasis on current perils, commentary spoken by Leslie Howard Varied settings well linked. Timely patriotic travelogue, useful generally.

M-G-M

THE BATTLE. American (U). One reel. Release not fixed.—Spectacular naval review depicting America's naval might. It turns on a mock battle, and showmanlike presentation invests it with the thrill of the real thing. It is good propaganda. Unusual fill-up, but one of greater American than British appeal.

WILLIE MOUSE. American (U). One reel. Release not fixed.—Unusual scientific interest short showing how experiments with mice have led to a wider appreciation of child psychology. Detail, commentary and photography excellent First-rate fill-up for all classes.

CITY BOUND. British (U). One reel. Release not fixed.—Instructive featurette showing how efficiently the London Transport Board deals with the tremendous problem of carrying London's teeming millions. Detail authentic, commentary smooth and photography imaginative. Very good fill-up.

FULL CYCLE. British (U). One reel. Release not fixed.—Cameo documentary with choral accompaniment in which tribute is paid to the coal-miner. Treatment thorough, commentary good and photography well up to standard. Worthwhile featurette for all classes.

UNITED ARTISTS

GUESTS OF HONOUR. British (U). 2,095 feet. Release not fixed.—Documentary featurette, with commentary by Frank Owen and Michael Foot, showing how the free peoples of Europe and America are combining with the British Empire in the fight against Nazi tyranny. Excerpts from Winston Churchill's speeches effectively punctuate the continuity. The picture is more than a message of hope, it is sterling patriotism and a vivid chronicle of endeavour. Photography and editing good Outstanding short.

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MARK OF SHOWMANSHIP

Continued from page 3

FILMS COUNCIL REPORT

RECOMMENDATIONS ON STAFF, STUDIO SPACE AND SUPPLIES

Board of Trade accepted all our recommendations, and in the case of the three companies the charges were held proved. Two were dismissed under the Probation of Offenders Act on payment of costs; the third company was convicted of a default in the quota for short films and fined.

There were 437 exhibitors' quota defaults on the year ended September 30, 1939. We recommended several prosecutions in cases in which there had been previous defaults. Prosecutions in respect of four Manchester kinemas were undertaken and all were dismissed. As a result of one London prosecution, the exhibitor was convicted and fined.

There were 12 defaults in renters' quota in respect of the year ended March 31, 1940, when the quotas were raised by 2½ per cent. to 22½ per cent. for long films and 17½ per cent. for short films. In two cases in which the default was small and a reasonable excuse was given we recommended the issue of a certificate. In three cases of persistent default we recommended prosecution, and in six of the remaining cases we recommended that no action should be taken. In making these recommendations we had in mind the uncertainty of the early months of the war, but, lest a precedent should be established by our leniency this year, we suggested that a strong warning should be sent to one of the defaulting companies.

Exhibitors' defaults for the year ended September 30, 1940, were 316, as compared with 437 a year ago. There has, however, been a very marked transfer of defaults from short films to long films. A committee was appointed and has examined a certain number of these defaults and the examination will be completed later in the year.

Viewing of Films

During the year under review we were asked by the Board of Trade to advise them in respect of six films, costing less than the statutory minimum necessary to acquire renters' quota, for which application had been made for registration for renters' quota on the grounds of "special value for purposes of entertainment." In every case rejection was recommended.

Form "C" Returns

The Council was asked to consider a resolution of the Association of Cine-Technicians, which urged the necessity of inspection of Form "C" returns by some appropriate authority in order to ensure that technicians received the full sums claimed in such returns as paid or payable to them. We agreed that the returns were open to abuse but considered that there were difficulties in the way of inspection and decided to go no further in the matter without further information.

Employment of Aliens

Reports that British producers were using Germans, Italians and Spaniards as artistes in film production were brought to our notice. We considered that, apart from the undesirable policy of using foreign labour where British labour would have been equally effective, there was danger in employing at the present time large numbers of aliens, including possibly some enemy aliens.

At our request the Board of Trade took up the matter with the Ministry of Labour, who informed the Board that they, too, had already had the matter under consideration.

Permission was not generally given for the employment of aliens in crowd scenes, and where evidence had been received that this had been done without authority the matter had been referred to the Home Office so that the police might take action.

Quota for M. of I. Shorts

Quite early in the war we found it necessary to consider what should be our attitude to the registration of the M. of I. shorts. It was suggested that there was a danger that if they were granted renters' quota the American company or companies which distributed them would find their quota obligations under the Act so easily filled that they would not support independent British short film production.

Under the terms of the Cinematograph Films Act, however, the Board of Trade have no power to refuse registration to British films such as the five-minute shorts made for the Ministry of Information. This could only be done by agreement between the Board of Trade and the Ministry of Information that the Ministry's films should not be counted for renters' quota. Some of our members discussed the question with the Ministry, and we finally decided not to press for the distribution of the films without registration, although we were glad to note that the Board of Trade insisted that the normal procedure of registration should be strictly followed.

Purchase Tax Difficulties

British feature film producers asked us to draw the attention of the Board of Trade to the hardship caused to producers by having to pay purchase tax on goods used in making films. This we did, asking that producers should be eligible for registration as manufacturers for the purposes of the purchase tax. The Board later reported that they had discussed the matter with the Board of Customs and Excise and had decided that they did not feel justified in asking the Chancellor to introduce amending legislation.

War Risk Insurance

British feature film producers brought to our notice the uninsured danger of loss of negatives from enemy action while still in the possession of the producer. We accordingly asked the Board to consider whether it would be possible to extend the present facilities for insuring films in the making against King's enemy risks so as to cover films from the time that they are completed to the time that they are first shown in the kinemas.

We took the opportunity of asking them also to examine whether it would be practicable to provide against risk of loss to the producer (excluding loss of profit) resulting from damage to kinemas by enemy action which prevented altogether the showing of films booked.

The Board of Trade replied that the first point in our proposal had already been covered by extended insurance arrangements. On our second point they replied that they were unable to extend insurance to cover possible loss of earnings, both as a matter of policy and on account of the practical difficulties of assessment.

Short Films

The Committee set up by the Film Council has had before it a memorandum submitted by one of the two Trade associations of short film makers and took evidence. The majority of the members of the Committee felt unable to recommend any action which would be certain of improving the prospects of short films producers. Two members dissented from the majority report, and recommended the introduction of a minimum labour costs clause for short films registered for renters' quota, the introduction of minimum hiring rates, and the establishment of special distribution machinery for the rapid showing of films regarded by the Government as of urgent national importance.

We found it very difficult to find the proper course of action to recommend to the Board of Trade. On the one hand, there was division of opinion among our Trade members as to the probable effects of important amendments such as the institution of a cost clause; on the other hand, some of the independent members felt that the problem would solve itself for the time being, as the effect of sponsorship by the Ministry of Information made itself felt. We finally decided to watch the position and discuss the matter further if necessary.

The whole question of the commercial market for short films, produced independently of Government or other sponsorship, remains to be dealt with in the light of post-war conditions. It is part of the larger problem of controlling the methods of marketing British films and ensuring that the conditions are reasonable for those engaged in film production.

Effect of the War

Reference is made in the report to the "condition almost amounting to paralysis" caused by the war through shortages of studio space, lack of materials and enemy action. Nevertheless, several good pictures were made, which found a ready market both at home and in the U.S. The value

Continued in col. 3

A scene from DR. JEKYLL AND MR. HYDE, starring Spencer Tracy and Lana Turner, which M-G-M will shortly Trade show

of the kinema as a place of rest and recreation is referred to as well as extension of Sunday opening facilities.

The retention in this country of a proportion of film earnings of distributors of American films is referred to, together with the permission which allowed American renters to obtain quota credit by spending a certain sum of money on British film production; the footage to be produced, the number of subjects to be made and the amount to be spent on labour costs being related to the length of foreign film imported.

We pointed out that the effect of the new Order would be that fewer, if perhaps better, pictures would be made, and that in the absence of any reduction in their quota, exhibitors might have difficulty in fulfilling their obligations. It is as yet too early to say to what extent this has proved to be true.

Opportunity was taken in the same Order to make it possible to grant renters' quota to a film which does not satisfy the usual conditions with regard to the employment of United Kingdom labour, etc., as laid down in Section 26 (2) of the Act, 1938, if the Board of Trade and the Ministry of Information consider that waiver of these conditions would be expedient for defence purposes. We welcome your assurance that this power to grant renters' quota was intended only for use in altogether exceptional circumstances, and we are glad to note that so far the power has not been exercised.

Production Difficulties

The war has inevitably brought important changes in the industrial structure of the country, and the film Industry is aware that adjustments are necessary if it is to render the maximum contribution to the war effort. While all sections have been affected, the biggest burdens, as we have mentioned before, have in some respects fallen on producers.

Their present difficulties were brought to our notice in a memorandum forwarded by Mr. Balcon and endorsed by other British feature film producers. **In this memorandum and in subsequent discussion it has been made abundantly plain that positive action by the Government is necessary if a core of independent film production is to be maintained throughout the war. The main difficulties of producers may be summarised and considered under five headings.**

The diversion of the Industry's man-power in other war work.—A double diversion has taken place; highly trained key personnel have left the Industry for film work in Government departments, and staff of all kinds, managers, artistes and technicians, have left the Industry to join the Armed Forces.

The first problem is an internal one, but the second, which is the more important numerically, is a matter of Government policy, and at the conclusion of the year under review the whole question of reservation from military service of film production personnel was under active consideration by a Ministry of Labour panel on which the Board of Trade, the Ministry of Information, the Trade Unions and the producing section of the Industry were represented.

Limited Studio Space

The requisitioning of studio space.—We appreciate that film studios are capable of being put to various other uses which may seem more important in war time. We felt, however, that lack of studio space should not be allowed to be a limiting factor in production. We believe that the Board of Trade share this view, and we are glad to note that the position had improved during the year: studio accommodation at present available should, with careful planning, be sufficient for all production in the present emergency conditions, but the acknowledged risks of the situation require the retention of a reserve of studio space.

All industries have difficulties in obtaining adequate supplies of raw materials, and this is true of the film Industry. With the difficulty of obtaining technical equipment and film base must be mentioned the shortage of timber and other constructional materials and the rationing of clothing and fabrics.

This factor has become less operative as the scale of production has been reduced. It is, however, still of great prospective importance and we have consistently urged the Board of Trade to proceed with constructive plans for the future.

No Government Cohesion

The lack of organised co-operation between the various Government Departments now concerned in film production.—The value of the film as a weapon of war is demonstrated by the large and growing extent to which Departments other than the Board of Trade turn to the film as an instrument of public policy. While gratifying to all who believe in the future of the Industry, this

Continued at foot of col. 4

Roscoe Karns in a scene from the Republic Picture, THE GAY VAGABOND, shortly to be Trade shown by British Lion

CANADIAN AIR EPIC FOR WARNER

THE largest American unit to start production in Canada in the last 20 years has been sent across the border by Warner Bros. to make "Captains of the Clouds," based on the book by Air-Marshal Billy Bishop, famous Canadian flying ace of the last war.

One hundred and thirty-five strong, headed by James Cagney, George Brent and Dennis Morgan, the company is now shooting in Ottawa and Trenton under the direction of Michael Curtiz. With a production budget of 1,000,000 dollars, "Captains of the Clouds" is being made in Technicolor with the full co-operation of the Air Ministry, who have seconded Squadron Leader Owen Cathcart-Jones as technical adviser.

The story covers the Canadian Air Force from its early days to its full development as a powerful striking arm and the cradle of fighting pilots from all over the Empire, gathered there under the British Commonwealth Air Training Plan.

Cagney and Bette Davis

For the first time since they have become top-flight stars, James Cagney and Bette Davis appear together in "The Bride Came C.O.D."; and as a change from their usual rôles, this new Warner production is roaring comedy.

The last time they were cast together was in "Jimmy the Gent," in 1934, when neither player was of much importance. On that occasion Cagney distinguished himself by slapping Bette's face. After waiting seven years for a chance to return the compliment, Bette gets it in "The Bride Came C.O.D."

intrusion brings an attendant train of embarrassment and we feel that proper co-ordination should be ensured between Government Departments concerned with film production, and indeed with all sections of the Industry.

The result of all these difficulties has been a marked decline in British film production, inducing in the distributive sections of the Industry a fear that the shortage of British films will preclude them from fulfilling their quota requirements. The exhibitors expressed particular uneasiness, and we considered a letter in which they set out the present position in respect of the supply of British films, emphasising their anxiety lest a very large number of exhibitors be driven to default during the coming exhibitors' quota year.

We decided that the fears of the exhibitors were justified, but that their suggested remedies, such as the amendment of the quota requirements of the Act, would provide no basic solution. Only by going to the root of the matter and by tackling the problems besetting film production could there be any permanent improvement in the position.

Recommendations

We strongly recommended that plans should be made at once to give a nucleus of the Industry a war status which would adequately protect to a certain agreed level the maintenance of its man-power, studio space and supplies. As regards the immediate problems of fulfilling the quota requirements of the Act, we agreed with the suggestion put to us that the modification of some trade practices might ease the position, and we suggested that the Board of Trade might enter into conversation with the exhibitors and renters to see whether any modification could be effected by voluntary agreement. We have since learned that little progress could be made along these lines.

On the general question, we recommended that a decision should be withheld until the end of the quota year, when it would be better known what films had been available.

Reminder to Exhibitors

Meanwhile, we trust that exhibitors and renters alike are mindful of their legal obligations and will make every effort to fulfil their quota requirements, thereby sustaining the demand for British films.

The matters discussed above, and in particular the obstacles to increased production of feature films—namely, lack of finance and lack of co-ordination between the Government Departments concerned with the Industry—have given renewed emphasis to the need for a planned scheme for British film production. This need has long been apparent, and we are therefore disappointed that so little progress has been made since we reported early in 1940.

BOURNEMOUTH CARRIES ON IN WAR TIME

Showmanship Still Stimulates the Pay-Box

A RECENT visit to Bournemouth, London's nearest seaside and holiday resort and an evacuation area, provided a KINE. representative with an interesting sidelight on war conditions. Many exhibitors agreed that business this season has been a great improvement on last year. One went so far as to assert that he had taken as much in one day this year as he had taken in a month last year. Apart from that generalisation, the volume of patronage varies widely at the town's fourteen kinemas, some reporting only passable results, others playing to great crowds.

One of my first contacts was Mrs. H. P. E. Mears, whom I encountered at the Plaza, which she has managed personally for the past 5 years. She gave me the timely news that I should find her famous husband at the Roxy, so thither I went for a chat with the C.E.A. personality.

The South Coast must breed leaders, for it will be remembered that Randolph Richards hails from the same territory. Mr. Mears spared several valuable minutes in a busy life, rendered even more hectic by staff difficulties and the many claims made upon him by his civic duties (which now include chairmanship of the A.R.P. Committee of the Council on which he has sat for 9 years), to chat about Trade politics

Routed the Army

Staff problems are a major nightmare, but he has personal difficulties also to contend with, and his account of how he routed the Army when they requisitioned one of his houses without the courtesy of prior notification, while hardly suitable for publication here, would make a good story for inclusion in a history of the war on the home front. He is convinced that the Trade does not stand up for itself as well as it should.

At the Palladium, Fisherman's Walk, I met Henry J. B. FitzGerald, the KINE.'s local representative, who for 20 years edited the *Bournemouth Graphic* and later started a district *Pleasure Guide* as organ of the C.E.A. Branch and local entertainments' association. He has been at the Palladium since it reopened last January under the new ownership of H. P. E. Mears. Mr. FitzGerald finds his literary and publicity experience invaluable in his present post

A Great Sportsman

At the Boscombe Astoria 1 was fortunate enough to meet Frank Okin, well known to many in the Trade in London and elsewhere. A great sportsman in his earlier years, he entered the business early in life and has been in it for 18 years, being associated with Lou Morris in certain enterprises. He is meeting the problem of called-up managers by installing their wives wherever suitable as temporary substitutes, a generous financial arrangement being part of the plan. At the Astoria I noticed a simple but effective lobby advertising device—a constructional alcove facing the street converted into a miniature stage, on the backlit dummy screen of which was announced the name of a coming film, "Kipps" (20th-Fox).

An International Showman

A walk down the long Chinese vestibule of A.B.C.'s Carlton, Boscombe, brought me to Hubert W. Harward, who, after learning the business in the United States before the so-called Great War, returned to this country to manage halls in Chelsea, Hackney, Finsbury Park, Holloway, Kilburn, Shepherd's Bush, Forest Gate, and other parts of London for G.-B. and other concerns, before joining the late James Bravery as manager of the Bournemouth Electric Theatre, where he remained for 8 years until the death of that pioneer, when he transferred to the Carlton. Mr. Harward is also secretary of the local entertainments association.

The near-by Savoy is under the management of P. J. Wishusen, whose 14 years there have included two in control on behalf of Morris and Okin.

Bright Publicity

Maurice de Jong, of the Odeon, was modest about his publicity activities, but I found many bright ideas in operation. For instance, he has a stereopticon on top of the central paybox throwing an advert. slide on a screen hung against one of the side walls of the lobby. The slides are made on the premises, usually from designs prepared by the hall's own poster artist by a pleasing mixture of freehand drawing and suitable clippings from the Trade Press, renters' campaign sheets and other likely sources. On the opposite wall hung a 6 ft. by 18 ft. linen banner bearing a lively hand-painted announcement of "He Found a Star," with bold letterpress and portrait heads in full colour. These schemes were chiefly of use after black-out, but during daylight hours Mr. De Jong was employing a neat gag outside the theatre to excite interest in the Oliver Churchill film mentioned above. He had a telescope, such as one finds at many seaside places, mounted under the canopy at the entrance beside a board inviting the public to "Look at Vic's new Star through the telescope and help the R.A.F. Benevolent Fund." The curious paid a penny (which went to the Service charity) in order to peep at a number of film star heads fixed high up on a building opposite.

Unique Monthly Programme

Although the William Thornton who has managed the Electric Theatre since last June must not be confused with his famous confrère who presides over the fortunes of a London West End kinema, he is as well known in Bournemouth as his namesake is in town, having been assistant general manager of the Westover kinema and ballroom for 10 years (he served under Roland Lea) and manager of the Boscombe Carlton for 9 years. He was associated with the first introduction of talkies in the town and holds a brace of Showmanship Certificates. His leading means of publicity astonished me, being a handsome 12-page quarto monthly programme on cream art paper containing full details of bookings, times and prices, with supplementary publicity and many illustrations, bus times and commercial adverts. I have not seen so lavish a publication for some time. His chief, Geoffrey Bravery, who took the place of his late uncle, is chairman of the Bournemouth Sub-section of the C.E.A. branch for the district.

Showmanship at Winton

H. G. Sutherland, of the Moderne, Winton, is a go-getter who had to requisition the services of the police recently to deal with crowds eager to see his programme consisting of "Lady Hamilton" (U.A.) and "Target for To-night" (A.B.F.D.). The same bill filled his car-park and brought additional vehicles which overflowed into three adjoining roads—to the annoyance of the lorandorder lads. He had A.T.C. cadets on the stage and ran a recruiting campaign in support of the bombing film, concluding with a stencilled V thrown on the screen in tricolour through a template cut by his operator. He carried this V idea to his posters and monthly programmes.

The hall's publicity department of three men and a lad of 15 (located at a sister hall in Christchurch) has been reduced by national demands to the junior, who now carries on alone—and does it exceptionally well. If Mr. Sutherland is roped into the Royal Navy, as he expects, the Moderne will lose a very astute showman.

West's, in the centre of the town, seems to be the only local theatre playing repertory. It has the distinctions of having entrances in two streets and a lady in charge—Miss Jackson, who incredibly claims connection with the business since 1914 and has managed West's since 1923. This is one of the halls where I saw extensive queues in the early evening.

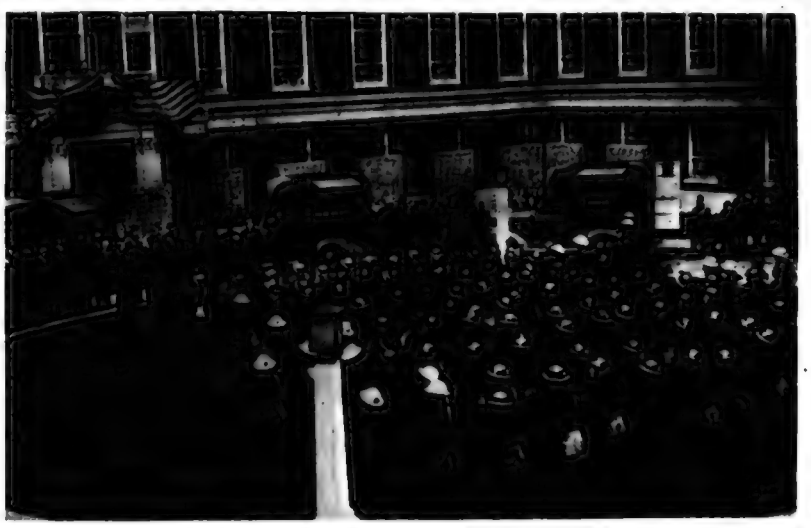
Of Bert Miller, now looking after the Westover for A.B.C., I need say little, for he is a well-known personality in the Trade, having been in charge of many halls and for some time circuit supervisor in the Liverpool area. He finds business satisfactory without the aid of extensive publicity, and should know from experience.

Good Business with G.-B.

Elliott Turnbull, of the Regent, the handsome P.C.T. house, asserts that this is the best year for business since 1936, and the queues I saw on his steps went far to confirm this view. He is in the happy position of being about to give the South Coast première of "Fantasia" (RKO-Radio). Besides the theatre, he has a fine café to look after (where he finds rationing and "short supplies" the only troubles), and has Ronald Brickell regularly at the theatre's organ, which was opened by Reg. Foort. Brickell broadcasts frequently from this instrument and has a wide public. Many colleagues will envy Mr. Turnbull, whose residential flat above the theatre overlooks the Channel and who beguiles his leisure hours with a couple of motor yachts.

In old-world Christchurch there is but one kinema, the Regent, managed by E. F. Roberts, whose 25 years in the Trade have been spent at Winton, Swanage and his present house. He told me that his patrons like anything good—particularly comedy offerings. Unlike the halls of near-by Bournemouth, which have enjoyed the privilege for only about a year, Christchurch has always had Sunday opening, which seems strange when you know the districts.

"KINEMAN."



Presentation last week at Hendon of a "Flying Squad" of mobile canteens by the American Film Companies' Relief Committee. The canteens which were received by Admiral Sir Edward Evans, head of London's Civil Defence Services, are the gifts of the eight American film companies and are intended to serve the needs of relief workers as well as air raid victims in the Middlesex area

REBUFF TO NEWS THEATRES

"TARGET FOR TO-NIGHT" COMPLAINT

Dissatisfaction with the manner in which news and specialised film theatres have been treated in regard to "Target for To-night" is expressed by Corry W. Fennell, managing director of Times Theatres, Ltd., which operates news theatres and specialised theatres in Manchester, Chester and Leeds.

Mr. Fennell gives the following figures of documentary and Ministry of Information films shown at the Tatler News Theatre, Manchester: Out of a total of 442,000 ft. of new film shown in 1940, 120,972 ft. could rightly be described as independent documentary, 27,100 ft. documentary of Ministry origin and 156,000 ft. of news. Hence news and documentary film represented a total of 68.7 per cent. of the programme footage, the remainder being purely entertainment—cartoons, musical films, comedies, travel, and so on. The figures for the company's news theatre at Leeds are approximately the same.

Every single Ministry film, including some made for non-theatrical exhibition, had been shown at the Manchester and Leeds News Theatres with the exception of "Target for To-night." Adds Mr. Fennell:—

"Our feeling when subjected to this rebuff was that whilst the Ministry desired us to show their normal film output, as soon as they produced a picture with popular appeal it was unfairly withheld and placed with those who, in the past, had no such record as that which we had of consistently showing pictures of national and social importance."

BLACKPOOL IGNORES C.T.B.F.

S.O. Charity Total

Charity contributions from Blackpool's Sunday kinema shows for the past year totalled £920, but the C.T.B.F. did not get a penny of it.

The amount has been allocated by the Watch Committee amongst local charities, in varying proportions.

At the last meeting of the West Lancs branch of the C.E.A. held at Blackpool, comment was made upon Blackpool's neglect, and H. Hargreaves (secretary) said he had written on four occasions to the Blackpool Town Council suggesting that the C.T.B.F. should be considered, but he had not even had a reply.

A renewed application for the inclusion of the C.T.B.F. in the list came before the Blackpool Watch Committee at its September meeting, when the above allocations were made. The committee rejected the application.

Sophisticated comedy abounds in RKO-Radio's, Ronald Colman starrer, MY LIFE WITH CAROLINE, as in this scene with Reginald Gardiner and Colman. Lewis Milestone directs this William Hawks production in which Anna Lee, British film favourite, makes her Hollywood debut in the title-role as Colman's wife

A YEAR'S FILM PLAN

Brendan Bracken Meets Producers

STUDIO AND STAFF QUESTIONNAIRE

An informal meeting has taken place between Brendan Bracken, Minister of Information, and some of the feature producers responsible for film production in this country. The Minister expressed his willingness to do all he could to help the Industry, and as a first step suggested it was essential for all those interested to get together and formulate their plans for the next twelve months.

An approach has immediately been made to all the important British and American film producers in this country, and they have been asked to supply information on the following to the British Film Producers' Association at 52, Haymarket, not later than to-day, October 2:—

(a) The number of, and type of, films their organisation proposes to make during the twelve months to September 30, 1942, or during such shorter period as they may have decided upon.

(b) Names of the leading actors and actresses required for these productions, including those already in the Forces or liable for call-up.

(c) Particulars of any special production difficulties apart from the general shortage of man power in the studios, such as any fears they may have at present or for the future with regard to the shortage of key personnel, e.g., writing experts, cameramen, art directors, scenarists, etc.

(d) Information as to the extent to which they have studio space at their disposal for the period under review, and where.

As soon as this information is received, an early date will be fixed for a meeting of all interested producers when an opportunity for a free and full discussion will be given.

Film Questions in the House

"Target" Accounts

ROBERT MORGAN asked the Minister of Information why, in preparing a film for the U.S.A. describing a model of democratic Government in rural England, he chose the Kingsbridge Rural District Council, which had recently, on non-democratic lines, barred the Press from its meetings.

BRENDAN BRACKEN: The film was planned in May last. The incidents in it will be attributed to an imaginary place, characters portrayed will be fictional and the treatment is intended to be entirely non-controversial. Kingsbridge was chosen as the setting because of the successful evacuation arrangements in this area which were intended to be a special feature in the original treatment.

A. C. BOSSOM asked the Ministry of Information whether there were any expenses incurred above the normal operational charges in the production of the film "Target for To-night," and, if so, what was the amount and how much has been received from the various kinemas to date which have exhibited the film.

E. THURTLE: Substantial expenses were incurred by the Ministry of Information in the production of this film. Distribution of the film is not nearly completed, and up to date the distributors have not sent in their accounts or their payments. It is safe, however, to assume that in regard to this particular film the receipts will be substantially greater than the expenses.

ANGLO-AMERICAN IN MIDLANDS

John Bolloten, Midland manager for Anglo-American Films, now has the assistance of Frank Leedham as outside representative in the Birmingham area. One of the "veterans" of the Trade Mr. Leedham was formerly manager of several local kinemas, including the Warwick, Acocks Green, and the Broadway, Bristol Street.

THE scope and breadth of the complete list of films is a tremendously varied one and reveals an array of box-office winners of undisputed quality.

Tuesday, October 7, 11 a.m. Phœnix Theatre.—**Ice Capades**, with Dorothy Lewis and James Ellison, preceded by **Priestley's Postscript**.

Thursday, October 9, 11 a.m. Phœnix Theatre.—**Angels with Broken Wings**, with Binnie Barnes, Gilbert Roland, preceded by **This Place Australia**.

Friday, October 10, 11 a.m. Phœnix Theatre.—**Hurricane Smith**, with Ray Middleton and Jane Wyatt.

Monday, October 13, 11 a.m. G.-B. Private Theatre.—**The Gay Vagabond**, with Roscoe Karns and Ruth Donnelly.

Tuesday, October 14, 10.30 a.m. G.-B. Private Theatre.—**Back in the Saddle**, with Gene Autry and Jacqueline Wells, and **Border Legion**, with George "Gabby" Hayes and Carol Hughes.

Action and Spectacle Keynote Group

Action and spectacle are the main elements of this powerful British Lion group, which has a roster of brilliant Hollywood stars and popular feature players. The two shorts, "Priestley's Postscript" and "This Place Australia," are exceptionally interesting offerings.

In the former, a two-reeler in Technicolor, the producers have taken J. B. Priestley's famous broadcast, "The Hour of Greatness" as the theme, and have built an exceptionally fine and topical film around it, with Mr. Priestley doing the commentary. "This Place Australia" is a one-reeler, which boasts some outstanding shots.

Republic's Most Lavish Production

"Ice Capades" is described as a sheer enchantment on ice presenting the world's skating champions headed by Dorothy Lewis, who not only dazzles her audiences with the amazing feats on ice and her great charm and grace, but exhibits marked acting ability, justifying her selection for both the skating and the dramatic leads of the film honours which she shares with James Ellison as the young newsreel cameraman who photographs the wrong girl when assigned to cover a skating exhibition. Jerry Colonna and Vera Vague (Barbara Allen) contribute many hilarious laughs to the film, with Alan Mowbray and Phil Silvers in prominent roles.

Supporting Dorothy Lewis are the skaters from the "Ice Capades" road show which has played to over a million people in 35 cities. Among them are Belita, well known English champion; Vera Hruba the Czechoslovakian girl who gained much publicity in America when 2,500 men offered her marriage proposals; Megan Taylor, successor to Sonja Henie for the title of the world's champion figure skater; Iois Dworshak, whose jitterbug routine on ice has the whole skating world talking; Red McCarthy, the speed champion, and a host of others who have done much to bring the art of skating to its present high pinnacle.

U.S. Trade Praise

The following extracts are typical of the unanimous American eulogies of the picture, which Joseph Santley directed.

Ice Spectacle Heads British Lion Group

SIX HITS IN AMBITIOUS REPUBLIC SCHEDULE

STRIKING evidence of the remarkable strides which Republic is making is forthcoming in the new group of Trade Shows, commencing on Tuesday, October 7, announced by S. W. Smith, Managing Director of British Lion.

The programme is headed by "Ice Capades," the most spectacular picture ever made by Republic.

"This is Republic's most ambitious offering to date, and it can be recommended as good mass entertainment."—*Harrison's Reports.*

"Here is a real novelty, packed with solid entertainment."—*Motion Picture Daily.*

"Republic manifested good showmanship in taking 'Ice Capades' as nucleus for a film, dovetailing the skating portions with a pretty good plot skein and emerging with a diverting picture."—*Variety.*

Picture of Wide Interest

"Spectacle and light, frothy comedy are combined to form a pleasantly entertaining picture of wide interest."—*Motion Picture Herald.*

"Republic's finest entertainment offering to date, this elaborately mounted, beautifully photographed production, could well merit the label of any of the major companies."—*Showmen's Trade Review.*

"It all adds up to good entertainment. Will get box-office results."—*Film Bulletin.*

Starlets Shine

Hailed as a production of superb showmanship, "Angels With Broken Wings" combines an excellent cast, an amusing plot and tuneful music.

The picture introduces effectively five promising young Republic contract starlets—Jane Frazee, Lois Ranson, Marilyn Hare, Mary Lee and Leni Lynn. The other big rôles in this Republic picture are those taken by Binnie Barnes, Gilbert Roland, Billy Gilbert, Edward Norris, Katharine Alexander and Leo Gorcey.

The diverting theme is that of five girls trying to straighten out the complications which have arisen in the affairs of their widowed mother's second romance. The mother, Katharine Alexander, wishes to marry Sidney Blackmer, but it is learned that the latter's divorce from his first wife, Binnie Barnes, has been annulled. The five Republic starlets then step in and, by various manœuvrings, provide the film with a hilarious climax. The picture was directed by Bernard Vorhaus.

Entertaining Action Drama

An action drama, "Hurricane Smith," stars Ray Middleton and Jane Wyatt, with Edward Bromberg, Harry Davenport, Henry Brandon and Frank Darien prominently featured.

Ray Middleton is seen as "Hurricane Smith," a rodeo cowboy who has been framed on a murder charge, and who is, at the same time, pursued by Jane Wyatt, a very pretty and very determined young girl newspaper reporter, who, believing in him when he is accused of this murder, when he escapes on the way to prison she throws in her lot with him and his fantastic adventures from this point do credit to the ingenious minds of the scripters.

Particularly to be commended is said to be the characterisation contributed by Harry Davenport, famed for his grandfather rôles, who plays the kindly and philosophical ghost town lawyer. Bernard Vorhaus directed.

Mad and Merry Comedy

"The Gay Vagabond," which William Morgan directed, stars Roscoe Karns and Ruth Donnelly, with Ernest Truex prominently featured and Margaret Hamilton, Abner Biberman, Bernadene Hayes, Lynn Merrick and Carol Adams importantly cast.

Roscoe Karns plays the double rôle of twin brothers—Arthur is shy, backward and hen-pecked, and Jerry is a bold and hardy soldier of fortune. Arthur is harassed by his domineering boss (Ernest Truex), while at his home his wife Kate (Ruth Donnelly) is constantly exhorting him to win a fortune so she can climb the social ladder. Jerry, on the other hand, possesses a Casanova complex, flirts with a luscious blonde in the town's most prominent bar, and proceeds to sock Arthur's boss. Of course, everyone mistakes him for Arthur. As a result of the mix-up Arthur is fired and Kate threatens to divorce him. The hilarious climax is enhanced by the narrative introducing two assassins hired to kill Jerry, who turns up at the place of "shooting" and finds that there are two Jerrys instead of one, both of whom are involved in a bout of fisticuffs with their respective wife and former sweetheart.

Gene Autry's Best

"Back in the Saddle" is advised as Gene Autry's best picture of recent times. The star-studded cast includes Edward Norris, Jacqueline Wells, little Mary Lee, Addison Richards and Arthur Loft. Smiley Burnette is, of course, very much present with more than a laugh a minute.

Gene is seen as the foreman of the Bar Cross Ranch and a leader of other cattlemen against E. G. Blaine (Arthur Loft), rascally mining magnate whose mines are polluting the ranchers' streams and mercilessly killing their cattle. His efforts in this direction are partly thwarted by his ward, Tom (Edward Norris), who thinks Gene has fallen in love with his sweetheart, Terry (Jacqueline Wells). Tom's jealousy eventually imperils his own life as well as that of Gene's when Gene tries to save him. Smiley saves Gene and Tom in as thrilling a climax as fans have very rarely seen. The film was directed by Lew Landers.

"The Border Legion"

To wind up the group is Roy Rogers' vehicle, "The Border Legion," with George "Gabby" Hayes in a featured rôle and Carol Hughes, Joseph Sawyer and Maude Eburne importantly cast.

In this picture Roy Rogers, a young physician, flees to Idaho when he is charged, injustly, with a crime committed by the brother of his sweetheart, Carol Hughes. She follows him to Idaho and becomes involved in frontier warfare with a gang of cut-throat ruffians. In the course of the battle Rogers is kidnapped, and his surgical skill commandeered to treat the wounded renegade boss. He pretends to become one of the gang, using the inside information thus gained to help bring the gang to justice. Joseph Kane directed.

Outstanding Shorts

"Priestley's Postscript" is an intensely absorbing two-reeler which was written and commented by J. B. Priestley and adapted to the screen by E. M. Delafield. It presents the ideals of Democracy and its fight for freedom in a vividly appealing and original fashion.

Produced in Technicolor, the film opens with a series of typical British landscapes. Then the curtain is torn aside. As a swift contrast to this ineffable beauty—the spectre of war—tanks, artillery in action, battleships, parachute troops dominate the screen. From Nazi parades to the delightful English recreations—swimming, speedboat racing, yachting. Through it all the deep, resonant voice of the author evoking the glory of England underlying the folly of mankind, and placing his hope and the hope of humanity in the great dawn of to-morrow.

"This Place Australia" is said to be one of the most absorbing travelogues to come from the Australian Continent.

The vivid narrative of the subject is enhanced by the novel way of approach and the unusual development of its theme which is never allowed to lag for a minute. The film opens up with a magnificent view of Sydney Harbour and, in kaleidoscopic fashion, shows its busy thoroughfares, its up-to-date buildings towering high over the city. The narration follows the activities of a typical pioneer: the man who made Australia what it is to-day. Vivid, inspired flashes of Australian scenery roll along—Australia at peace, then at work, and then at war.

"ANGELS WITH BROKEN WINGS"

Scenes from ANGELS WITH BROKEN WINGS, which British Lion is Trade showing on Thursday, October 9, at the Phœnix Theatre. Hailed as a picture produced with rare showmanship, it presents five promising starlets on the Republic roster together with an outstanding featured cast headed by Binnie Barnes, Gilbert Roland, Mary Lee, etc.

TRADE SHOW OFFERS—SEPT., 1941

Title.	Renter.	Running Time.	Certificate.	Length.	Stars.	Box-Office Angle	"Kine." Review.	Release Date.
Accent on Love ..	20th Century Fox	60 min.	A	5,528 ft.	George Montgomery, Osa Massen	Safe second feature proposition for majority of halls. Nothing to harm juveniles	Sept. 11, 1941	Dec. 1, 1941
Bachelor Daddy ..	General F.D. (Universal)	61 min.	U	5,478 ft.	Baby Sandy, Edward Everett Horton, Kathryn Adams	Good light booking for the masses and family.. ..	Sept. 11, 1941	Not Fixed
Barnacle Bill	M-G-M ..	91 min.	U	8,299 ft.	Wallace Beery, Marjorie Main, Virginia Weidler	Good family hall booking	Sept. 4, 1941	Not Fixed
*Common Touch, The	Anglo-American	104 min.	U	9,300 ft.	Greta Gynt, Geoffrey Hibbert, Joyce Howard	Excellent British picture. Great for the family ..	Sept. 25, 1941	Not Fixed
Dance Hall	20th Century-Fox	73 min.	U	6,622 ft.	Carole Landis, Cesar Romero, William Henry	Good programme for other than class and family halls	Sept. 11, 1941	Oct. 20, 1941
Dressed to Kill	20th Century-Fox	73 min.	A	6,649 ft.	Lloyd Nolan, Mary Beth Hughes, William Demorest	Very good popular booking. Nothing to harm youngsters	Sept. 25, 1941	Not Fixed
Electric Man, The ..	General F.D. (Universal)	57 min.	A	5,104 ft.	Lionel Atwill, Lon Chaney, Jnr., Anne Nagel	First-rate "shocker" for the crowd. Not for youngsters	Sept. 11, 1941	Not Fixed
Father Takes a Wife	RKO-Radio ..	80 min.	A	7,110 ft.	Adolphe Menjou, Gloria Swanson, John Howard	Attractive light booking. Nothing to harm youngsters	Sept. 4, 1941	Not Fixed
Female Correspondent	Columbia ..	81 min.	U	7,348 ft.	Herbert Marshall, Virginia Bruce, Gene Reynolds	Very good booking for the masses and the family ..	Sept. 18, 1941	Not Fixed
Great Swindle, The ..	Columbia ..	53 min.	A	4,844 ft.	Jack Holt, Henry Kolker, Marjorie Reynolds	Good two-feature programme proposition for the majority of halls. Nothing to harm youngsters	Sept. 11, 1941	Not Fixed
*He Found a Star ..	General F.D.	89 min.	U	7,997 ft.	Vic Oliver, Sarah Churchill, Evelyn Dall	Attractive popular booking. Good for the family ..	Sept. 4, 1941	Not Fixed
Hello, Sucker	General F.D. (Universal)	60 min.	U	5,549 ft.	Hugh Herbert, Tom Brown, Peggy Moran	Capital light booking for all classes, the family included	Sept. 18, 1941	Not Fixed
Her First Beau	Columbia ..	76 min.	U	6,917 ft.	Jane Withers, Jackie Cooper, Kenneth Howell	Acceptable supporting proposition for the family and juveniles	Sept. 25, 1941	Not Fixed
Hit the Road	General F.D. (Universal)	62 min.	A	5,560 ft.	Gladys George, Barton McLane, Little Tough Guys	Reliable two-feature programme proposition for the masses. Should not harm youngsters	Sept. 11, 1941	Not Fixed
Hold Back the Dawn ..	Paramount ..	115 min.	A	10,510 ft.	Charles Boyer, Olivia de Havilland, Paulette Goddard	Excellent general booking, nothing to harm youngsters	Sept. 18, 1941	Not Fixed
Horror Island	General F.D. (Universal)	61 min.	A	5,456 ft.	Dick Foran, Leo Carrillo, Peggy Moran	Average title and cast thriller for the ninepennies. Should not harm juveniles	Sept. 11, 1941	Not Fixed
*I Thank You	General F.D. ..	81 min.	U	7,305 ft.	Arthur Askey, Richard Murdoch, Moore Marriott	Excellent light booking for the majority of halls. Good for the family	Sept. 18, 1941	Oct. 20, 1941
Lady Be Good ..	M-G-M.. ..	111 min.	U	10,037 ft.	Ann Sothern, Robert Young, Eleanor Powell	Box-office light booking for all classes. Good for the family	Sept. 11, 1941	Not Fixed
Man Hunt	20th Century-Fox	101 min.	A	9,193 ft.	Walter Pidgeon, Joan Bennett, George Sanders	Excellent general booking. Not for youngsters ..	Sept. 4, 1941	Oct. 27, 1941
†Moon Over Miami ..	20th Century-Fox	90 min.	U	8,190 ft.	Don Ameche, Betty Grable, Robert Cummings	Excellent general booking. Good for the family ..	Sept. 11, 1941	Not Fixed
Mr. Dynamite	General F.D. (Universal)	63 min.	A	5,713 ft.	Lloyd Nolan, Irene Hervey, J. Carroll Naish	Good general booking. Safe for juveniles	Sept. 18, 1941	Not Fixed
Mutiny in the Arctic ..	General F.D. (Universal)	60 min.	A	5,490 ft.	Richard Arlen, Andy Devine, Anne Nagel	Excellent supporting proposition for the industrial masses. Should not harm juveniles	Sept. 4, 1941	Not Fixed
Night of January 16th, The	Paramount ..	80 min.	A	7,180 ft.	Ellen Drew, Robert Preston, Nils Asther	Very good popular booking. Should not harm children	Sept. 18, 1941	Not Fixed
Parachute Battalion ..	RKO-Radio ..	75 min.	U	6,750 ft.	Robert Preston, Nancy Kelly, Edmond O'Brien	Capital light booking for the masses and youngsters ..	Sept. 4, 1941	Not Fixed
Parson of Paramint, The	Paramount ..	83 min.	A	7,500 ft.	Charlie Ruggles, Ellen Drew, Philip Terry	Fair booking for industrial halls. Not for juveniles ..	Sept. 11, 1941	Not Fixed
Phantom Submarine, The	Columbia ..	69 min.	U	6,246 ft.	Anita Louise, Bruce Bennett, Pedro de Cordoba	Moderate programmer for the masses. Should appeal to youngsters	Sept. 18, 1941	Not Fixed
†Reluctant Dragon, The	RKO-Radio ..	75 min.	U	6,750 ft.	Robert Benchley, Frances Gifford, Nana Bryant	Excellent novelty booking. Great for the family and youngsters	Sept. 11, 1941	Not Fixed
Riders of Death Valley	General F.D. (Universal)	80 min.	U	7,180 ft.	Dick Foran, Charles Bickford, Buck Jones	Capital outdoor fare for the majority. Great for juveniles	Sept. 11, 1941	Not Fixed
San Antonio Rose ..	General F.D. (Universal)	64 min.	U	5,716 ft.	Jane Frazee, Robert Paige, Lon Chaney, Jnr.	Useful booking of its type for popular halls. O.K. for juveniles	Sept. 11, 1941	Jan 5, 1942
She Knew all the Answers	Columbia ..	84 min.	U	7,576 ft.	Joan Bennett, Franchot Tone, John Hubbard	Very good star comedy bet for the crowd. Nothing to harm youngsters	Sept. 11, 1941	Not Fixed
*Sheepdog of the Hills	Butcher ..	75 min.	U	6,890 ft.	David Farrar, Philip Friend, Helen Perry	Very good general booking. Great for youngsters ..	Sept. 25, 1941	Not Fixed
*Shepherd of the Hills, The	Paramount ..	97 min.	A	8,769 ft.	John Wayne, Betty Field, Harry Carey	Out-of-the-rut booking for the better-class halls. Not for youngsters	Sept. 4, 1941	Not Fixed
Six Lessons from Madame La Zonga	General F.D. (Universal)	62 min.	U	5,594 ft.	Lupe Velez, Leon Errol, Helen Parrish	Capital light booking. Safe for youngsters	Sept. 11, 1941	Not Fixed
They Dare Not Love	Columbia ..	75 min.	U	6,771 ft.	George Brent, Martha Scott, Paul Lukas	Good general booking. Quite suitable for youngsters..	Sept. 18, 1941	Not Fixed
Tight Shoes	General F.D. (Universal)	68 min.	U	6,187 ft.	John Howard, Binnie Barnes, Broderick Crawford	Very good general booking. Nothing to harm youngsters	Sept. 11, 1941	Not Fixed
Too Many Blondes ..	General F.D. (Universal)	60 min.	A	5,432 ft.	Rudy Vallee, Helen Parrish, Jerome Cowan	Happy two-feature programme proposition for the masses and the family	Sept. 11, 1941	Not Fixed

REISSUES

Lancer Spy	20th Century-Fox	83 min.	U	7,573 ft.	Dolores del Rio, George Sanders, Peter Lorre	Excellent booking for all classes, family included ..	Sept. 18, 1941	Nov. 24, 194
*On Velvet	Exclusive ..	50 min.	A	4,612 ft.	Wally Patch, Joe Hayman ..	Re-issued and trimmed but suitable only for the uncritical and with nothing to amuse children	Sept. 4, 1941	Not Fixed
Slave Ship	20th Century-Fox	90 min.	A	8,111 ft.	Warner Baxter, Wallace Beery, Mickey Rooney	Outstanding revival, nothing to offend juveniles ..	Sept. 18, 1941	Not Fixed

WHAT'S RELEASED IN OCT., 1941

Date.	Title.	Renter.	Reg. No.	Running Time. Min.	Certificate.	Length. Feet.	Stars.	Poster.	"Kine." Review Date.
Oct. 6	Very Young Lady	20th Century-Fox	F. 4326	80	U	7,135	Jane Withers, Nancy Kelly, John Sutton.. ..	1/6	July 31, 1941
,, 20	Behind the News	British Lion ..	F. 4197	74	A	6,186	Lloyd Nolan, Doris Davenport, Frank Albertson	1/12, 1/6 ..	June 19, 1941
,, 27	Big Store, The	M-G-M	F. 4419	83	U	7,492	The Marx Bros., Tony Martin, Virginia Grey ..	1/48, 1/12, 1/6	Aug. 28, 1941
,, 20	†Billy the Kid	M-G-M	F. 4420	94	A	8,473	Robert Taylor, Brian Donlevy, Ian Hunter, Mary Howard	1/48, 1/12, 1/6	Aug. 28, 1941
,, 13	Bury Me Not on the Lone Prairie ..	General F.D. (Universal)	F. 4219	59	U	5,335	Johnny Mack Brown, Fuzzy Knight	——— ..	July 3, 1941
,, 13	Case of the Black Parrot ..	Warner	F. 4092	59	A	5,370	William Lundigan, Mavis Wrixon, Eddie Foy, Jnr., Paul Cavanaugh	1/12, 1/6 ..	May 22, 1941
,, 20	Emergency Landing	Pathe	F. 4323	67	U	6,082	Forrest Tucker, Carol Hughes, Evelyn Brent ..	1/12, 1/6 ..	July 31, 1941
,, 6	Federal Fugitives	Pathe	F. 4213	63	A	5,661	Neil Hamilton, Doris Day, Victor Varconi ..	1/12, 1/6 ..	June 26, 1941
,, 20	Fighting Marshal	Paramount ..	F. 4226	87	U	7,816	Richard Dix, Florence Rice, William Henry, Victor Jory	1/6	July 3, 1941
,, 27	Forty Thousand Horsemen ..	General F.D. ..	Br. E. 4329	89	A	8,048	Grant Taylor, Betty Bryant	1/12, 1/6 ..	July 24, 1941
,, 13	Get-Away, The	M-G-M	F. 4396	89	A	8,003	Robert Sterling, Charles Winninger, Donna Reed	1/48, 1/12, 1/6 ..	Aug. 21, 1941
,, 27	Great Lie, The	Warner	F. 4415	107	A	9,681	Bette Davis, George Brent, Mary Astor	1/48, 1/12, 1/6 ..	Aug. 28, 1941
,, 20	High Sierra	Warner	F. 3907	100	A	8,964	Ida Lupino, Humphrey Bogart	1/48, 1/12, 1/6 ..	May 29, 1941
,, 13	Hold Back the Dawn	Paramount ..	F. 4514	115	A	10,510	Charles Boyer, Olivia de Havilland, Paulette Goddard, Walter Abel	1/12, 1/6 ..	Sept. 18, 1941
,, 20	*I Thank You	General F.D. ..	Br.O.R. 4505	81	U	7,305	Arthur Askey, Richard Murdoch, Moore Marriott	1/48, 1/12, 1/6 ..	Sept. 18, 1941
,, 13	King of the Zombies	Pathe	F 4300	65	A	6,036	Dick Purcell, Joan Woodbury	1/12, 1/6.. ..	July 24, 1941
,, 6	Love Crazy	M-G-M	F. 4277	90	A	8,879	William Powell, Myrna Loy, Jack Carson.. ..	1/48, 1/12, 1/6 ..	July 24, 1941
,, 6	Man Who Lost Himself, The ..	General F.D. (Universal)	F. 4206	73	U	6,537	Brian Aherne, Kay Francis..	1/12, 1/6.. ..	June 12, 1941
,, 27	Model Wife	General F.D. (Universal)	F. 4331	78	A	7,109	Joan Blondell, Dick Powell	1/12, 1/6 ..	July 24, 1941
,, 20	Murder on the Yukon	A.B.F.D... ..	F. 4333	63	A	5,071	James Newill, Polly Ann Young	1/12, 1/6 ..	July 10, 1941
,, 6	One Night in Lisbon	Paramount ..	F. 4336	96	A	8,632	Fred MacMurray, Madeleine Carroll, Patricia Morrison	1/12, 1/6 ..	July 31, 1941
,, 13	*Pathetone Parade of 1941 ..	Pathe	Br.E. 4211	36	U	3,685	Robb Wilton and all-star variety programme ..	1/6	June 26, 1941
,, 13	Power Dive	Paramount ..	F. 4230	70	U	6,290	Richard Arlen, Jean Parker, Helen Mack, Roger Pryor	1/12, 1/6 ..	July 10, 1941
,, 13	Repent at Leisure	RKO-Radio ..	F. 4096	67	U	5,961	Kent Taylor, Wendy Barrie, George Barbier ..	1/6	May 22, 1941
,, 6	South of Suez	Warner	F. 3905	85	A	7,703	George Brent, Brenda Marshall, George Tobias, Lee Patrick	1/48, 1/12, 1/6	May 22, 1941
,, 13	Strawberry Blonde, The	Warner	F. 3955	95	U	8,882	James Cagney, Olivia de Havilland, Rita Hayworth, Jack Carson	1/48, 1/12, 1/6	May 29, 1941
,, 13	Tall, Dark and Handsome ..	20th Century-Fox	F. 4288	73	A	7,060	Cesar Romero, Virginia Gilmore	1/12, 1/6 ..	July 24, 1941
,, 27	Tumbledown Ranch in Arizona	Pathe	F. 4332	59	U	5,397	Ray Corrigan, John King, Max Terhune ..	1/6	July 31, 1941

* A British Picture. † In colour.

FILMS REGISTERED UNDER THE ACT

BY the courtesy of the Editor of the *Board of Trade Journal*, we are enabled to present a list which covers the period August 19 to September 12. Films the names of which appear in italics are part of a series (or serials).

BRITISH.

Title of Film.	Registered by.	Maker's name.	Length (feet).	No.
AUGUST 19.				
Cottage to Le ..	G.F.D.. ..	Gainsborough Pictures.	8,124	Br./Dr. 4392
Citizens' Advice Bureau	N.S.S. Productions.	G.-B. Screen Services.	780	Br./E. 4393
Air Woman	.. .. ..	.. ..	761	Br./E. 4394
AUGUST 20.				
The Green Girdle ..	M-G-M.. ..	Strand Film ..	800	Br./R. 4395
AUGUST 21.				
Pathé Pictorial Nos. 274/286—				
Pathé Pictorial No. 279	Pathé	Pathé	845	Br./R. 4397
Pathé Pictorial No. 280	.. ..	.. .. ..	839	Br./R. 4398
AUGUST 22.				
South Africa Marches..	N.S.S. Productions.	Celluloid Despatch Services.	607	Br./E. 4413
AUGUST 25.				
That Man May Live ..	Exclusive Films	British Films..	1,065	Br./R. 4417
Queen Cotton	M-G-M.. ..	Merton Park Studios.	1,284	Br./R. 4418
AUGUST 27.				
Penn of Pennsylvania	Anglo-American	British National	7,934	Br./R. 4422
SEPTEMBER 1.				
Steel Goes to Sea ..	M-G-M.. ..	Merton Park Studios.	1,474	Br./R. 4425
SEPTEMBER 4.				
Pathé Pictorial Nos. 274/286—				
Pathe Pictorial No. 281	Pathé	Pathé	846	Br./R. 4437
SEPTEMBER 5.				
Pathé Pictorial Nos. 274/286—				
Pathe Pictorial No. 282	Pathé	Pathé	823	Br./R. 4444
SEPTEMBER 4.				
The White Eagle ..	Anglo-American	Concanen Films	2,235	Br./R. 4443
SEPTEMBER 10.				
Spring in the West ..	G.F.D.. ..	Inspiration Pictures.	1,479	Br./R. 4450
SEPTEMBER 11.				
He Found a Star ..	G.F.D.. ..	John Corfield Productions.	7,997	Br./R. 4462
SEPTEMBER 12.				
Jeannie..	G.F.D.. ..	Tansa Films ..	8,923	Br./Dr. 4463

FOREIGN.

Title of Film.	Registered by.	Maker's name.	Length (feet).	No.
AUGUST 20.				
The Get Away ..	M-G-M	M-G-M	8,003	F. 4396
AUGUST 21.				
Lady from Louisiana	British Lion ..	Republic ..	7,403	F. 4399
Rookies on Parade ..	.. ..	.. ..	6,285	F. 4400
Country Fair	.. ..	.. ..	6,694	F. 4401
False Witness	.. ..	.. ..	6,492	F. 4402
Mr. District Attorney	.. ..	.. ..	6,103	F. 4403
Riding on a Rainbow	.. ..	.. ..	6,738	F. 4404
Young Bill Hickok ..	.. ..	.. ..	5,301	F. 4405
Meet the Stars No. 1	.. ..	.. ..	951	F. 4406
Meet the Stars No. 2	.. ..	.. ..	1,018	F. 4407
Meet the Stars No. 3	.. ..	.. ..	864	F. 4408
Meet the Stars No. 4	.. ..	.. ..	976	F. 4409
The Knockout.. ..	Warner	Warner	6,561	F. 4410
Kisses for Breakfast ..	.. ..	.. ..	7,388	F. 4411
Flight from Destiny ..	.. ..	.. ..	6,708	F. 4412
AUGUST 25.				
Underground	Warner	Warner	8,529	F. 4414
The Great Lie ..	.. ..	.. ..	9,681	F. 4415
The Great Mr. Nobody	.. ..	.. ..	6,408	F. 4416
The Big Store ..	M-G-M	M-G-M	7,492	F. 4419
Billy the Kid	.. ..	.. ..	8,473	F. 4420
Leningrad	.. ..	.. ..	784	F. 4421
AUGUST 30.				
One Day in Soviet Russia.	Anglo-American	Central Newsreel Studios.	5,200	F. 4423
SEPTEMBER 1.				
Law of the Wolf ..	A.B.F.D.. ..	Arthur Telma ..	5,070	F. 4424
Aeronautics	M-G-M	M-G-M	923	F. 4426
The Battle	.. ..	.. ..	980	F. 4427
Coffins on Wheels ..	.. ..	.. ..	1,514	F. 4428
Cuban Rhythm ..	.. ..	.. ..	810	F. 4429
Lions on the Loose ..	.. ..	.. ..	762	F. 4430
Red Men on Parade ..	.. ..	.. ..	803	F. 4431
This is the Bowery ..	.. .. ..	.. .. ..	938	F. 4432
Out of Darkness ..	.. .. ..	.. .. ..	952	F. 4433
Willie and the Mouse	.. .. ..	.. .. ..	972	F. 4434
SEPTEMBER 3.				
Shepherd of the Hills..	Paramount ..	Paramount ..	8,760	F. 4435
Bundles for Britain ..	.. .. ..	.. .. ..	932	F. 4436
SEPTEMBER 4.				
Lady Scarface	RKO-Radio ..	RKO-Radio ..	5,941	F. 4438
Mr. Mouse Takes a Trip	.. .. ..	Walt Disney Productions	634	F. 4439
Father Takes a Wife ..	.. .. ..	RKO-Radio ..	7,087	F. 4440
Parachute Battalion ..	.. .. ..	.. .. ..	6,803	F. 4441
Pluto's Playmate ..	.. .. ..	Walt Disney Productions	727	F. 4442
SEPTEMBER 9.				
Lady be Good ..	M-G-M	M-G-M	10,037	F. 4445
Barnacle Bill	.. .. ..	.. .. ..	8,280	F. 4446
Man Hunt	20th Century-Fox	20th Century-Fox	9,193	F. 4447
Accent on Love ..	.. .. ..	.. .. ..	5,528	F. 4448
Dance Hall	.. .. ..	.. .. ..	6,622	F. 4449
SEPTEMBER 10.				
In the Navy	G.F.D.	Universal ..	7,721	F. 4451
Mutiny in the Arctic ..	.. .. ..	.. .. ..	5,485	F. 4452
Hit the Road	.. .. ..	.. .. ..	5,560	F. 4453
Horror Island	.. .. ..	.. .. ..	5,465	F. 4454
Tight Shoes	.. .. ..	.. .. ..	6,187	F. 4455
Bachelor Daddy ..	.. .. ..	.. .. ..	5,478	F. 4456
The Electric Man ..	.. .. ..	.. .. ..	5,104	F. 4457
Six Lessons from Madame La Zonga	.. .. ..	.. .. ..	5,594	F. 4458
Shadows in Swing ..	.. .. ..	.. .. ..	1,585	F. 4459
Music à la King ..	.. .. ..	.. .. ..	1,581	F. 4460
The Reluctant Dragon	RKO-Radio ..	Walt Disney Productions	6,607	F. 4461

ALTERATION OF TITLE.

Old Title of Film.	Registration No.	New Title of Film.
Sing as You Swing	Br. 14952 ..	Let the People Laugh
Cotton Queen	Br. 14827 ..	Crying Out Loud

The registered length of "Fantasia" (F. 4319), has been altered to 8,917 feet.

The registered title of the film "This Man is Dangerous" (Br./R. 3924) has been altered to "The Patient Vanishes."

KEY TO REGISTRATION PREFIXES.

Br./E. indicates "Registered for the exhibitors' quota only."

Br./R. indicates "Registered for the exhibitors' and renters' quotas."

Br.—DR. indicates "Registered for the exhibitors' quota and doubled for the renters' quota.

Br.—TR. indicates "Registered for the exhibitors' quota and trebled for the renters' quota."

THE "LITTLE MAN" OF THE U.S.A.

Scenes from MEET JOHN DOE, which was Trade shown by Warner Bros. on Tuesday, September 30, at the Cambridge Theatre. Gary Cooper stars as the personification of the little men—the "John Does" of the U.S.A., with Barbara Stanwyck providing the romantic angle

A party of British, American and foreign Press correspondents were the guests of 20th Century Productions at Shepherds Bush to see the filming of Robert Donat's new starring vehicle, THE YOUNG MR. PITT. They were received at the "Bush" by studio heads, and here on the set are seen: Ted Black, Robert Riskin, Robert Donat, Robert T. Kane, Robert Morley, Carol Reed, Maurice Ostrer and Leslie Baker

Br. National Casting New Subject

J. B. Priestley Film

WHILE other producers are looking for glamour girls, John Baxter is searching for a de-glamorised boy to appear in the lead in J. B. Priestley's "Let the People Sing," newest British National subject for production at Rock Studios. The chief character of the film is an elderly, once-famous comedian, and Baxter, remembering that Marie Dressler did not become world-famous until she was dragged out of retirement by M-G-M, has been chasing out many famous comedians who had retired from the entertainment business. A whole list of once famous and still well-remembered names have been appearing before the cameras for tests at Elstree. Work is due to start on "Let the People Sing" within the next few days.

Already Fred Emney has been signed up for what promises to be the part of his film career, a peppery old drunkard of an ex-governor who is a friend to all the world when he is in liquor, but an implacable enemy of all mankind the morning after. Alistair Sim, whose broad Scots accent has rolled through so many films, has been cast as a Polish refugee professor. This is Baxter's idea. He believes that the part will present Sim in a really new role. Sim is equally enthusiastic about this bit of casting.

Bad Weather for Aircraft

At Denham, Michael Powell, who is producing and directing British National's "One of Our Aircraft is Missing," has been alternating between exteriors and interiors, according to the weather. During the week he completed the church sequences and the scenes where the bomber crew, helped by Googie Withers, as a Dutch girl, escape out to sea in a small sailing dinghy. Whenever the sun showed signs of appearing, however, work on interiors was packed up and the entire company moved out to a near-by field for further scenes of the football match which plays an important and novel part in helping the escaping airmen get to the coast.

Soccer Stars Filmed

Emrys Jones, as one of the bomber crew, smuggles himself into the football team and appears with such famous soccer stars as Bastin, of Arsenal, Leslie Henley, Billie Hall and Whatley, Ward and Hichens, of Tottenham. Reason for so many famous names is that top-notchers were required to place the ball just where the camera wanted it. All will be seen in the film as Dutchmen. For long shots in this sequence two crack R.A.F. elevens came down to the studio.

Emeric Pressburger wrote the story of "One of Our Aircraft is Missing," and those appearing in it include Godfrey Tearle, Eric Portman, Bernard Miles, Hugh Borden, Emrys Jones, Googie Withers, Joyce Redman, Pamela Brown and Hay Petrie.

THE OLD OLD COMMONS IS REBUILT

"THE YOUNG MR. PITT" IN TENTH WEEK

THE House of Commons is in session this week and some stirring sentiments are being expressed there by "William Pitt, the Younger." The House sits at Shepherds Bush where Twentieth Century-Fox are making "The Young Mr. Pitt."

Robert Donat, as William Pitt, plays the longest film role of his career. "The Young Mr. Pitt," is now in its 10th week under Carol Reed's distribution. The huge setting rising round him at the studios is the original House of Commons built in the Norman Chapel of St. Stephen and destroyed by fire in 1834.

To build the setting of the old Commons, studio draughtsmen, Carter and Bowden under Art Director Vetchinsky, spent a fortnight drawing the plans for the immense setting. Fifteen scale drawings were needed for details of moulding, panelling, benches, Speaker's chair, etc. Assisted by the historian, Cyril Hartman, period adviser, they based their drawings on data supplied by Parliamentary authorities and on paintings and engravings by contemporary artists.

Many Extras Called

Approximately 350 extras filled the House when Reed began his sequence with a long shot of Donat as Young Pitt demanding that Britain should be armed against Napoleon's threatened invasion.

A large gathering of the London Press, received by Robert T. Kane, Maurice Ostrer and Edward Black, were present on the set when shooting commenced on these stirring scenes in the new Twentieth Century production.

In the London Science Museum, James Watt's original steam engine and other archaic machines have been brought up from the vaults and filmed in action for shots illustrating the birth of 18th century industry under William Pitt.

Historic Parallel

The recent announcement that Mr. Churchill has become Warden of the Cinque Ports, of which Walmer Castle is the residence, has an historical reminder in "The Young Mr. Pitt."

Donat as William Pitt will be seen living in the famous castle, which was built in the reign of Henry VIII, after resigning from the Government. It was from this retreat that Pitt was recalled to save Britain from Napoleon—a strange coincidence with recent events in the life of our own Prime Minister.

Incidentally, the film ends with a Lord Mayor's Banquet of 1805, at the Guildhall, where Pitt makes his famous after Trafalgar speech, "England has saved herself by her exertions and will, I trust, save Europe by her example."

Betty Curtis, continuity, Michael Powell, producer and director, Ronnie Neame, chief cameraman and Guy Green, operative cameraman on location in Lincolnshire for British National's ONE OF OUR AIRCRAFT IS MISSING

WARNER'S NEW DIMMER BANK

Control for Small Lighting Units

UNIQUE FEATURES

THE introduction of faster negative stock and advanced laboratory practice has resulted in a complete change in studio lighting methods. Stocks such as the Kodak Super Double X demanded a decrease in general lighting levels, and in particular lower key lighting. New low wattage lighting units were devised to cater for these new needs, but the problem of balancing front lights remained. This was partly overcome by the use of small plate type dimmers, by means of which lamps of 100-250 watts could be given a range of light control that eliminated the use of diffusing media.

Recently, Warner Bros. Hollywood studios electrical department designed a lighting-intensity control board for use with small-wattage lamps, specially and used on the production of "They Died With Their Boots On," details of which are of interest to our technicians.

An Intricate Console

Briefly, the lighting-intensity control is a console containing a bank of dimmers having built-in ballast, which meets all the requirements of "front light" for the new negative film stocks. The console, mounted on 8-in. rubber-tyred wheels, incorporates eight control circuits, four 650-watt dimmers and four 2,000-watt dimmers. Ballast lamps can be connected across any or all of the dimmers by throwing switches mounted on the front panel. When loaded with a 250-watt ballast the 650-watt dimmers will dim a 100-watt lamp to a point where it will not photograph.

For convenience, the four 650-watt dimmer controls are mounted on the top panel of the console. Why this should be necessary is not quite clear. They are of the Ward Leonard type S.R.D. dimmers, having 32 contacts, with 135 degree indicators attached to each handle. A sloping front carries 10 panels, four dimmer controls, and a master interlock which divides these into two sets of five. The upper five panels carry the switches and indicator lamps for the 650-watt dimmers and the lower panels those for the 2,000-watt dimmers.

Make-up of Panels

Each upper panel is made up of a circuit switch with a green pilot light, a ballast switch with a red pilot light, a fuse and a transfer switch which is used to switch the circuit either through the ballast lamp or through the master dimmer. If a 650-watt dimmer is fed through the master dimmer a numbered amber pilot lamp lights up on a panel above the master control.

Across the centre of the console are the four dimmer control handles and the master control for the Ward Leonard 110 step 2,000-watt dual-rated dimmers. These 110 step dimmers will dim out completely a 1,000-watt lamp without additional ballast, although rated at 2,000 watts.

Directly below the dimmer-handles are the 2,000-watt circuit switches, made up from standard theatre two-pole with off position double-throw switches, rated at 30 amps. In the up position the circuit is "hot" without dimmers, centre is off, and down position connects in the dimmer. A fuse is fitted on the panel surface, side by side with a green pilot lamp. In the bottom row is the ballast switch and red pilot lamp. The panel immediately beneath the master control is fitted with a Mole-Richardson brush-type switch—as used on their 150-amp. arc. This is the main switch which also has a red pilot lamp.

For ballast, four 250-watt lamps are used in conjunction with the 650-watt dimmers and 500-watt lamps for the 2,000-watt dimmers. All are mounted *inside* the console in *light-tight* compartments. It is interesting to note, as it is impossible to obtain completely flickerless dimming through the 32 steps on the small dimmers, that they can be locked on to the 110 step dimmer bank. This is particularly useful for use with several baby spots which can all be taken up or down without disturbing the lighting balance.

Standard Kleig sockets are mounted on the right-hand side of the console. The panels are of duralumin, mounted on an iron frame, the remainder of which is covered with sheet steel. Access doors are at the rear, and the chassis is fitted with a towing tongue and lifting bars on either side. One criticism of this otherwise excellent feature is that of using lamps as ballast. These high-wattage lamps have short lives and are very fragile and expensive. One way of overcoming this disadvantage would be the use of enclosed type heater coils. The details given are recommended to our studio chiefs for serious consideration as there is a great need of a resistance of this type and capacity in our studios.

Continued at foot of next column

Tommy Trinder in THE FOREMAN WENT TO FRANCE, which Charles Frend is directing at Ealing

"KENT BECOMES FRANCE"

More Locations for "Foreman"

AFTER turning the Cornish countryside into French soil during five weeks' location work, Michael Balcon's "The Foreman Went to France" unit has now transformed the nearest English county to the Continent into French territory. The unit has been shooting scenes near Maidstone, Kent, where suitable backgrounds for further French exterior scenes were found.

Tommy Trinder, Constance Cummings and Clifford Evans went to Maidstone to shoot scenes showing them escaping from the advancing Nazis in their Army lorry, crossing a mined bridge with seconds to spare before the bridge was blown sky high.

Originally scheduled for two days, the shooting went so smoothly that the sequences were completed in one day, and the unit was able to carry on the next day with interior scenes at Ealing, where Charles Frend is directing this important new production, with Cavalcanti as associate producer.

Further outdoor scenes have also been shot during the last week—these on the studio lot, where a French factory exterior has been erected for sequences showing the foreman and his colleagues successfully getting some important machinery away before it can fall into Nazi hands.

"WOMEN WITH WINGS"

Anna Neagle, who is to play the heroine in "Women With Wings," based on the life of Amy Johnson, has visited Hull in order to get details for characterisation. Amy's mother gave Miss Neagle a photo of Miss Johnson and lent her an opal ring which Amy had worn for luck on every flight.

Mrs. Florence Gregson, of Sheepridge, Huddersfield, has been engaged to play the part of Amy's mother and also supervise the Yorkshire scenes in the film. Her husband is J. R. Gregson, the Yorkshire dramatist.

CHARTER FILMS ADDRESS

Charter Film Productions, Ltd., of which John and Roy Boulting are directors, have acquired offices at 199, Piccadilly. Their new production, now in preparation, is "Thunder Rock."

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POIGNANT REMINDERS IN NEW FILM

"Unpublished Story"

MEMORIES OF LONDON'S BIGGEST BLITZ

IT was rather a shock to walk on a set at Denham and find a reproduction of a London Auxiliary Ambulance Station, which had an amazing resemblance to one which I knew had been obliterated in a London blitz.

When the action commenced and the bombs began to fall and the whole "cellar" shake and tremble, the hurricane lamp swinging wildly, memories of that night with its flame-rent darkness and horror became rather painful.

From my above remarks it will be clear how well the atmosphere of authenticity has been captured for the Two Cities-Columbia production, "Unpublished Story." Every newspaper man who has been out recording impressions during London's many blitzes will find that this story of his exploits lacks nothing in reality.

Harold French has also captured in the film the important and heroic part played by the fire, warden, ambulance and police services in the "Battle of London."

On this set, an underground cellar, a dozen L.A.A.S. girls, some of whom were from a London L.A.A.S. station, are preparing for a snack of sardine sandwiches and tea when the warning goes and down come the bombs. With great cunning Harold French does not show great courage, but rather fear, tempered with resoluteness. As the bombs fall the girls carry on with their preparations; all are feeling the strain, but the actions of each are a cameo of real life under similar conditions.

Into this station come Valerie Hobson and Richard Green, as the two reporters of a London paper, intent on finding out how the various services are reacting under their first blitz.

The scenes shot already include the offices of the newspaper for which Valerie Hobson and Richard Green work, before and after bomb damage, the reconstruction of the first fire blitz on London's docks, Tube shelters, and the Dunkirk "incident." In all these sequences the work of the reporters who report on these affairs has been vividly portrayed and there is every indication that "Unpublished Story" will equal the previous Two Cities successes, "French Without Tears" and "Freedom Radio."

Supporting the principals are many well-known players, who portray colourful characters in every phase of the background of the war. Basil Radford, Miles Malleson, Muriel George and George Carney, whose cameo of "bombed but not beaten" dockland publicans is a real gem. John Longden, Claude Bailey, Henry Morrell, Brefni O'Rorke and Ronald Shiner are a few of those appearing in the film.

AMBITIOUS FILM SCENE

"Hatter's Castle"

Last week-end at Denham and Pinewood, Horace Shepherd was seen at the task he loves more than any other, of conducting an orchestra of 60 performers.

Horace who, in old silent days, was in great demand for Trade show presentations, has temporarily deserted his recent production of short films to write an original musical score for "Hatter's Castle," the Cronin subject which is being produced by David Rose for Paramount release under Lance Comfort's direction.

On Sunday last he began his task of recording the music he had written, and continued the recording over Monday and Tuesday.

The KINE. music critic, who visited the studio during the recording, writes:—

"The score composed by Horace Shepherd, Mus.Bac., for 'Hatter's Castle' is based on a new technique with clever innovations, but at the same time maintaining a very high musical standard. His orchestra of 60 symphony players, consisting of the chief soloists from the London Symphony and B.B.C. members gave the composer every opportunity to secure a musical ensemble that should not only be a definite asset to the screening of the film, but an entertainment value to all musical kinema patrons. I hope to be present at the forthcoming Trade show so that I can more fully appreciate this earnest endeavour to prove that we have little or nothing to learn from the stereotyped sound atmospheric American loose fitting so common in their musical film releases."

Miss Eileen Corbett, formerly continuity girl with Alexander Korda Productions, was married at St. James Church, Liverpool, to Surgeon Bowen-Jones, R.N.V.R. She is now an officer in the W.R.N.S.

The captain of the vessel in which she is serving gave her away and the Naval Chaplain performed the ceremony. Miss Corbett is the daughter of Mrs. Corbett and the late Mr. Felix Corbett, Borough Organist of Middlesbrough.

John Ojerholm, head of Olympic Laboratories, plays a small part as an American reporter in the Two Cities-Columbia picture UNPUBLISHED STORY

Indoor Yachting Scenes at Denham

Humours of Film Production

"Occasionally Yours"

Many are the amusing incidents associated with war time film production, not the least of which was a "suspended rough sea" devised by cameraman Jack Cox for the yachting scenes in "Occasionally Yours" at Denham last week.

A large part of the main deck, wheel-house and bridge of a yacht had been erected on stage 5 for the interpolation of the sequences where Judy Campbell, as the woman who is endeavouring to railroad Clive Brook, the playwright, into a breach of promise case, is married by him and the "happy couple" are on a yachting cruise. Judy Campbell, clad in oilskins and rugs and lying in a deck chair feeling very badly the effects of the rough sea that is running, is mercilessly taunted by Clive Brook with stories of roast pork, batter puddings and other greasy luncheon suggestions.

A further humorous twist is given to this scene when the deck steward reports that someone has left open the porthole in Clive Brook's cabin and all his clothes are "awash."

Rough Weather

This scene was shot against the background of the wheel-house, and to avoid blank windows and simulate the effect of a rolling boat, Jack Cox rigged up either side of the camera two large boards painted to represent a rough sea against a bald sky.

Strongly illuminated, the reflection of these boards in the wheel-house gave a perfect suggestion of the sea. When moved slowly from side to side, and coupled with a blast of wind from a wind machine and spray (supplied by a syringe), the combination, from the camera viewpoint, gave an amazing reproduction of rough weather.

During the rehearsals for the "weather effects" the crew whistled the old sea shanty, "Blow the Man Down," which caused considerable hilarity, as all the effects swung, squirted or blew in rhythm with the shanty. Man with strangest job on the set was the grip, imparting swaying movement to ropes by means of long black cottons. Ironically, while this scene was in progress indoors the weather outside was a perfect summer day, the first for weeks.

While waiting for the various gadgets to be set up, I chatted with Ben Williams, the well-known screen actor, who surprised me by saying this was his 169th picture. On several films he has acted as supervisor of Welsh and other dialects. One secret of his success as a part player is his expert knowledge of dialects, of which he uses seven or eight in film parts. He is, by the way, the only member of the cast of "Stars Look Down" who played in the other two films with mining backgrounds, "Proud Valley" and "The Citadel," a distinction of which he is proud.

FORMBY ENDS

"South American George"

In a final spirit of enthusiasm George Formby's "South American George" finished shooting at the Rock Studios last Saturday.

It has been a strenuous six weeks for the star and for the unit, but everyone looks back on the making of the picture as an enjoyable task, and with a feeling that "South American George" is a job well done.

The last week of shooting had plenty of activity crammed into it. For two days producer-director Marcel Varnel had one stage full of acrobats, stilt and wire-walkers, trick cyclists, jugglers, performing dogs, and monkeys.

The scene represented the garden of a variety veteran's home, and while the old-timers demonstrated they had not lost their former skill, George managed to record "Swing Momma," ingeniously tying up his song with the different turns as he walked through the grounds.

George also performed heroically on a painter's travelling cradle, and had a final music-hall adventure with Ronnie Shiner and Alf Goddard.

When Varnel called "cut" for the last time, the whole unit gathered on the theatre set to drink a toast to "South American George" and further Columbia-George Formby successes.

COMEDY OF SITUATIONS

COLUMBIA DIRECTOR LEARNS A LESSON

"LAUGHS are funny things! That sounds silly, I know, but I don't mean to appear facetious in phrasing that remark which I can easily explain."

So declared Alexander Hall, Columbia director who recently completed "Here Comes Mr. Jordan," starring Robert Montgomery with Rita Johnson, which has been acclaimed in America as one of the greatest and most original comedy entertainments ever devised.

"Some time ago," Hall explains in clarifying his remark, "I directed a comedy which fairly rippled with bright dialogue. In fact, it rippled far too much.

"The audience laughed so loud and long during several sequences that the ensuing dialogue was lost. Portions of the story went with the missing dialogue.

A Lesson Learned

"That taught me a lesson. A few months later I made a similar type of picture. This time the laughs were spaced carefully. Silent scenes were inserted to point the biggest punch lines. No part of the story was lost through laughter.

"Unfortunately, those scenes became doubly silent when the audience refused to laugh as expected. So I promptly cast about for new ways and means of overcoming my difficulties."

Now Hall thinks he has hit on a happy medium. He has given up the idea of "spotting" his laughs. He lets them come where they may, after first ascertaining that his main story line is altogether visual.

"In that way," he points out, "If you can't hear the story because the fellow in the next seat is killing himself with loud laughter, you can still see it!"

New Comedy Method

Moreover, Hall has now veered toward the comedy of situations in his pictures. There dialogue is often unnecessary for the full effect. The audience roars even in silent scenes because it thoroughly understands the characters and enjoys, with godlike aloofness, the predicaments they get into.

To Mr. Hall's way of thinking, his new Columbia Film, "Here Comes Mr. Jordan," is a perfect example of this new type of comedy.

"Much of the humour and comedy in this picture is dependent upon the audience," he says. "They are the sole jurors in situations which, while somewhat implausible, are geared strictly for laughter.

A "Different" Formula

"We have tried to make this picture different in every way, abandoning all the well-known comedy formulas and getting a new slant on story and treatment. Even the characters are new and their behaviour, though quite human and natural, is different.

"Like everything else, entertainment cannot stand still. The public demand is always for something new and different, and entertainment must constantly advance to fresh fields in order to satisfy that demand."

If the rave notices accorded "Mr. Jordan" by the New York critics is anything to go by, Mr. Hall appears to have more than achieved his object in this new Columbia picture.

The Fleet Air Arm raids an Italian port. A model shot of the recently completed Ealing picture SHIPS WITH WINGS, shortly to be Trade shown by United Artists

"QUIET CHRISTENING"

Natural Sequel to "Quiet Wedding"

The triumphant career of Paul Soskin's non-stop success, "Quiet Wedding," is to be perpetuated, it is hoped, by the production of a sequel, which bears the significant title, "Quiet Christening," which Soskin has in preparation, to be made following "Fate Knocks the Door," due to take the floor in a week or two.

This is good news for exhibitors, especially as Paul Soskin hopes to get the same grand "family" of actors and actresses together, with Margaret Lockwood and Derek Farr, as well as the outstanding unit which made "Quiet Wedding," a film which blazed a trail of prestige and profit for British films throughout the world market, and especially in the States, where it has been a brilliant success.

VIRGINIA WILL SING AND DANCE

Little Virginia Weidler, who has won the title of the screen's youngest character actress, will embark upon a new career when "Babes on Broadway" goes into production at the Metro-Goldwyn-Mayer studios. Although the youngster has appeared in numerous dramatic rôles, she has never sung or danced on the screen. In "Babes on Broadway" she is scheduled to do both.

Virginia, who will be remembered for her dramatic portrayal in "The Women," her comedy in "Out West with the Hardys," and her sympathetic characterisation as Wallace Beery's daughter in "Barnacle Bill," has never appeared in a musical. She's preparing for this new rôle by taking over the dancing and singing berth with her brothers' orchestra, which is gaining popularity in Hollywood.

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INGENUITY AT THE ORGAN CONSOLE

PROGRAMME CONTRASTS BY KEEN MUSICIANS

ROBIN RICHMOND, who is the only organist I know who specialises in swing music and has certainly had a success during his four months' stay as resident organist at the Paramount, Tottenham Court Road, W., thoroughly justifies the excellent publicity he has been accorded by the management. Richmond was touring the music-halls with his own synthetic organ for considerable periods before taking up his present position.

The idea of his interlude, which I heard last week, was a contrast with the star film.

"Lady Hamilton" is a "big" booking, whereas the organ interlude theme was a "little" one. Its story commenced with the title, "The Little Boy that Santa Claus Forgot Grows Up." First, he's just "A Little Curly Head in a High Chair," living "A Little South of North Carolina," then "Small Fry" in the schoolroom, falls in love with "Little Dolly Daydream," several clever "little" songs during courtship days, married where "There's a Little Steeple Pointing to the Sky" when she looks smart in her "Sweet Little Alice Blue Gown" and her "Little Old Lady" is present.

Their honeymoon is spent in a "Small Hotel" in a "Little Spanish Town," several other episodes follow till they settle in their "Little Grey Home in the West," with a clever skit as "finale" concerning the result of living happy ever after in "Little Man You've Had a Busy Day."

REST-HARROW MUSIC

Ray Baines, who visited the Granada, Harrow, as guest organist, last week, is to be congratulated on the originality of his interlude and also for the artistic and musicianly way it was presented. It was an answer to the B.B.C.'s "Music While You Work," and was heralded by the familiar "Calling All Workers" theme music. Slide matter was compiled with skill and careful synchronisation and included some clever parody efforts while the whole formed an entertaining sequence and an asset to every musical number.

Some of the numbers played included Eric Coates' "Down the Mall," "Sleepy Lagoon" and the Lehar "Frasquita Serenade." The famous Strauss Valse, "The Blue Danube," was presented in a novel form with excerpts of other themes intermingled between the valse movements. The audience, a very good matinée house, were easily coaxed into singing the refrain of "Waltzing in the Clouds" and "Down Every Street," while the portrait of Winston Churchill visiting the street where "all the richest are the poor" and "the old folks still carry on" made a real showmanship "finale" and thoroughly earned the unstinted applause given in all parts of the auditorium in which I joined as a tribute to the entertainment value of this interlude. Ray Baines is one of the "Sidney Torch" school and has many traits in common with him. He has been about two years with the Bernstein circuit.

A. W. O.

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The Observation Window

Careless Film-Handlers

GUILD PROPOSAL TURNED DOWN

Luminous Identification Marks

DISCUSSION on the subject of damaged prints at the K.R.S. Council on Thursday last revealed that Northern Counties' projectionists are not among the most careful handlers of film. It was recognised that some of the damage might be due to newcomers to the projection room, but even if that be so that is no reason why the utmost care should not be taken.

THERE has been a disposition in many directions to use all sorts of apparatus carelessly, and newcomers to the projection room may merely be continuing in the operator's profession the carelessness of an earlier job. Whether that is so or not, this is no reason why it should continue, and a good chief will see to it that it is checked at its first manifestation.

THE K.R.S. Council was, however, to smile at as unpractical the suggestion conveyed in a letter from the Projectionists' Guild that films for the next week's show should be delivered on Saturdays. It was pointed out by one member that the film which was due to show at one theatre on the Monday was being screened at another theatre on the previous Saturday night.

MEANWHILE are film tins receiving the care that was hoped for from projectionists? It will be remembered that a firm request was made from the Government that fewer tins should be used by the Industry, and that every section of the business was asked to assist. There are probably many who are new recruits to projection who do not know this and treat a film tin as they would a salmon tin as something not worthy of good treatment. This should cease.

NOW that darkness is falling early, the need for distinguishing marks in the darkness or semi-darkness of a kinema vestibule becomes more urgent. The problem of outlining figures in fluorescent paint or material operated upon by "black" light becomes a matter for attention, as does that of the use of luminous paint or discs to warn or guide those moving in unfamiliar surroundings.

IT should be remembered, however, that any luminescent signs that are used should be exposed to light during the hours when they are not in use, so that light may be stored from the sun or from daylight or artificial light. It is useless to expect any result if the arrow sign or luminous button is kept continually in the dark. The complaint will be heard that it is fading out when all it needs is reinvigoration by light.

USUALLY a very brief period of exposure is sufficient to restore luminescence, but it should be remembered that this material is not all of the same standard. In the early days, some luminescent fabrics of a very low quality were placed upon the market, and these earned a very poor reputation for the material as a whole.

THE prosecution of a number of kinema enterprises for not rendering the necessary returns of films screened under the Cinematograph Films Act (reported on another page) brings to the forefront the fact that we are now at the end of another quota year, and that returns should be rendered within the next few weeks. Fines imposed at Bournemouth for breaches of the law were significant of the seriousness with which such breaches are viewed.

J. BENSON.

THIS WEEK'S PROJECTION ROOM

Ross projectors provide the picture at the Savoy, Coventry, the projection room of which is seen above

POOL CARBONS

CHILDREN AND "A" FILM REGULATIONS

NORTHERN SHOWMEN DEFEND THEIR ATTITUDE

THE presence of children at kinemas when "A" films are being screened has led to a vigorous public discussion in one of the Northern daily papers in which two kinema managers have given vigorous expression to their feeling that the requirements of the authorities should be strictly carried out.

The discussion began with a letter of protest at the attitude of managers in refusing admittance to children when "A" films were being shown.

Cyril Last, manager of the Regal, West Hartlepool, took advantage to explain the difficulties of management regarding children patrons of kinemas.

"Hot Air"

"I personally have had a go at two wars," he wrote, "and have a son out East in this one. All the hot air about dads being in the war and mothers seeking bargains and children being not admitted to kinemas cuts no ice, for practically 90 per cent. of families have someone doing something in the war.

"Under any circumstances it would appear by the amount of wilful damage done by young children in the kinemas in West Hartlepool that it is very necessary that children should have parents or guardians with them to keep them under control."

Selwyn Taylor, manager of the Picture House, also got over some good points. He has always been very keen when opportunity offered of staging special matinées for the benefit of children.

The Rules are There

"It is a question of law," he says. "If you see any 'A' letters against films on the board at the entrance of every kinema then it is just too bad. The manager would like your few pence just as much as anyone else's, but he is not allowed to accept them, and furthermore, if you get someone to buy your ticket for you, get past the checker into the kinema and then sit alone—the nasty manager has a right to question you as to how you entered—and is bound to put you out if a parent or guardian is not present.

"Recently this law has been rigidly enforced locally, and it falls to the lot of the manager to see that it is adhered to. We used to like you enough to run special children's matinées, but this has been stopped by the authorities as a war time safety measure.

"So if dad's away and mum's too busy, why not enlist the services of other obliging relatives and thus get over the difficulty?"

A Publicity Opportunity

Mr. Taylor told KINE. that the correspondence aired a very widespread grievance and was a splendid opportunity of explaining the position to the younger generation upon whom eventually the kinemas will have to depend.

PUBLICITY
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Conducted by THE SHOWMAN

SHOWMANSHIP IN WAR TIME

A Feature Run under the Auspices of the "Kine." Company of Showmen

ARE you sure that you are securing the support of as many local residents as you might with a little more thought and effort? I am moved to ask because of what an alert London suburban manager told me recently. A large number of Army officers are billeted near his hall and he noticed that few of them came to his show, although it is a modern circuit super showing first-run films. He took a favourable opportunity to broach the subject to one of the officers and was told that generally they went to the West End when they wanted to see a show. His next move was to invite them in a party to see Anglo-American's "Pimpernel Smith" (pointing out its interest to anyone concerned with counter-espionage). They came, found his hall comfortable and attractive and have now become regular patrons. The obvious lesson is to find out why folk are leaving your business alone and then set out to coax them in.

Another Bull's-eye

CONTINUING his successful effort of the clock-slide already mentioned in these notes, Robert T. Burns, of the Regal (A.B.C.), Twickenham, ensured a full week of packed houses by the publicity accorded to "Target for To-night" due to his work on the opening night. He arranged a stage presentation to include officers, N.C.O.s and other ranks of the local A.T.C., together with representatives gathered from various units of the A.R.P.

The foyer, too, was turned into a recruiting depot for both Services, and the Mayor of Twickenham gave moral and personal support by attending and addressing the audience.

Better than Pennies on the Drum

PRACTICALLY all our showmen friends have succeeded in borrowing exhibits for use in their "Target" campaign, but Fred Barron-Curtis, of the State, Dartford, secured an outstanding novelty in the original rubber dinghy in which a bomber's crew spent eight and a half days in the North Atlantic before being picked up, together with two copies of the Air Ministry Bulletin dealing with the incident.

Patrons were invited to throw pennies into the rubber dinghy, and just over £40 was collected during the week of screening "Target for To-night."

Film Text for Sermon

PREACHING at the Church of Our Lady of Lourdes, Bowes Road, Rev. Fr. Joseph Sunn said that to see "Men of Boys' Town" (M-G-M) was an unforgettable experience.

Go to see it, he urged, and added "You will find it is as good as a sermon."

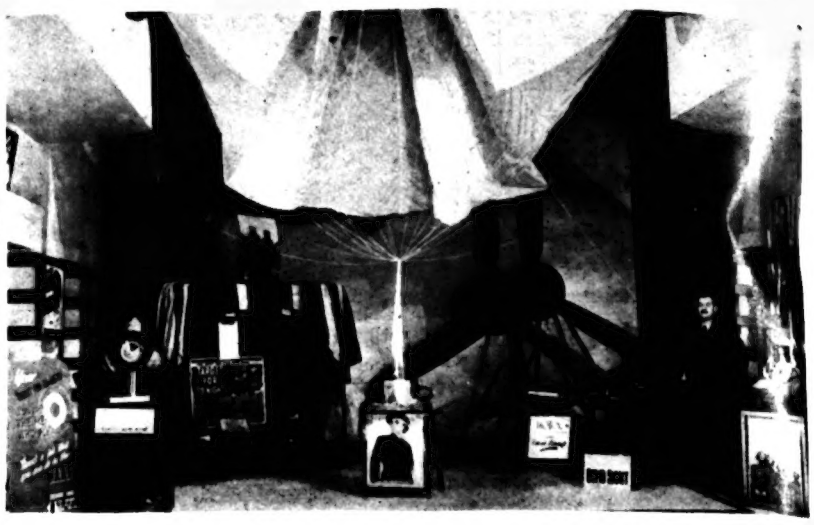
"Target" on the Medway

THE Forces, predominating as they do at Chatham, "Target" was bound to be accorded unusual interest, but M. A. Bowen, of the Palace (G.-B.) left nothing to chance in his endeavours to turn interest into cast-iron certainty.

The local R.A.F. recruiting officer gave every assistance and co-operated to the full. Excellent 'plane models, loaned by an aircraft factory in the neighbourhood, were hung in the ceiling of the vestibule, and at the sides of the vestibule a chocolate kiosk (now out of use) was dressed with special stills and publicity—specially designed to fit the big attraction.

An organ interlude entitled "Musical Raid" was specially written up and played to good effect during the run of the film.

The result was that on the opening afternoon Chatham and Gillingham Air Training Corps turned out, led by the Seamen's Naval Volunteer Band, and marched through the town to the theatre, where they were met by Sir Robert Gower, M.P. for Gillingham, the Mayor of Gillingham and Air Force officers. The following evening the Mayors and Mayoresses of Chatham and Gillingham, accompanied by members of their respective councils, gave the film their patronage and gave the show an excellent send off.



A fine display of parachutes, air screws, and a bomb sight for TARGET FOR TO-NIGHT (A.B.F.D.), at the Plaza, Gloucester, amply repaid Manager Lomas for his exploitation effort

Air-screw Draws 'Em In

AN air-screw from a Wellington bomber was the centre of a display staged by H. Freight at the Odeon, Hackney Road, E. This and other exhibits proved so great an attraction that Mr. Freight had to call in the Air Training Corps to control the crowds who wished to examine them. The Mayor of Shoreditch and members of the A.T.C. attended on Thursday night last to see "Target for To-night."

A Night to Remember

THE renter's 48-sheet pictorial provided R. C. Overs with the basis of his front of the house display for "That Night in Rio" at the Friars, Canterbury. From this was constructed a 10 ft. high cut-out display, which was erected in the corner garden facing the entrance. On the poster display board at the side of the theatre permission was obtained from the Ministry of Information, to whom Odeon has loaned the site for a week's showing of a pictorial 48 sheet. Smaller cut-out displays were made of the stars from 6-sheet posters, and these were affixed to the side pillars leading in the theatre entrance.

For the week previous to the playdate records of the hit numbers in the film were played over the sound system during appropriate intervals and, at the same time, teaser slides were exhibited announcing the screening. On all exit doors during the week previous to the screening were displayed art cards reading "You'll Never Forget One Night in Rio," which obviously was not lost upon patrons. Full use was made of the renter's pictorial posters, and special pages taken from the KINE. WEEKLY were used to advantage on the bulletin board in the vestibule. A number of excellent window displays were also arranged with local tradesmen.

Right on the Target

CONSIDERING that G. S. Lomas, manager of the Plaza, Gloucester, wrote to the M. of I. as far back as February suggesting a film on the lines of "Target for To-Night" and outlining its features, it can be assumed with what enthusiasm he set about his exploitation campaign.

The illustration scarcely does justice to his effort, but shows the multiplicity of R.A.F. components used to make a miniature museum of his foyer. He included two parachutes, a complete Rotol airscrew, air screw mechanism, an R.A.F. bombsight, etc.

The lights go up—but the costs go down

We don't have to tell you that overheads are going up. Every economy counts. Take your lighting. Are you using really reliable lamps . . . are you getting enough light for your money? If you are not dead sure, it's worth remembering this—Osram Coiled Coil lamps are not only reliable, but they actually give up to 20% more light for every unit of current that you use.

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SHOWMANSHIP—contd.

Rex V (. . .—) Invaders

TWICE lately E. A. Parker, manager of A.B.C.'s Rex, Norbury, has co-operated with the fighting Services. When screening "Target for To-night" he made a fine display of about 100 photographs and on two nights had men from a neighbouring station of Bomber Command with Air Cadets on other nights.

On another occasion tanks and Bren-gun carriers stopped outside the hall to drop troops arriving in connection with a Home Guard recruiting campaign. Mr. Parker welcomed the Commandant who, after delivering from the stage a forceful appeal for recruits, superintended an interesting and instructive display of tanks, flame-throwers and assorted guns in front of the theatre.

Filling the House

FOR the past ten weeks, so I am told by Hugh McGettigan, manager of the Willesden Granada, there has hardly been a vacant seat in the last house on Friday nights when he presents his amateur talent programmes—a tribute to the popularity enjoyed by these shows, at the staging of which he is an expert. One might have expected the ranks of performers to have been thinned, but the supply of would-be entertainers seems as endless as ever.

As publicity for "Target for To-night" (A.B.F.D.) he screened a request for the loan of home-made models of aircraft and was able as a result to make a very interesting display of miniature 'planes.

The Opportunist

AN inspired touch of showmanship was discernible at the Palmadium, Palmers Green, recently. It was local Salvage Week and F. W. Salter astutely seized upon this to boost both the Waste Collection effort and his own programme. A 6-sheet board was coated with yellow paper on which were pasted cut-out letters and a small clipping from a litho. poster conveying the message: "Now is the GOLDEN HOUR for your salvage," the picture and the words in large type obviously referring to the United Artists film then showing.

Besides hanging in his small foyer a large coloured picture of Marlene Dietrich in exotic garb and posture, Mr. Salter has been plugging "The Flame of New Orleans," the G.F.D. film, by means of small coloured stickers bearing miniature reproductions of the same seductive picture.

Object Lesson in the Foyer

THE fact that the war drama, "Dangerous Moonlight" (Radio) opened with an air raid scene and the knowledge that the Mayor of Middlesbrough was appealing for funds for his "Air Raid Emergency Relief Fund" gave Reynold Roberts, Elite, Middlesbrough, an ingenious idea for a tie-up. With the aid of old props, a doll's house and a model German bomber, a striking vestibule display was carried out for the Mayor's appeal.

Windows of the house were smashed, curtains hung drunkenly out of the windows, broken glass and rubble lay on an imitation lawn, in the forefront of which stood an imitation Anderson air raid shelter, made from corrugated cardboard painted silver. Above a Heinkel bomber was in the act of dive-bombing. A placard bore the wording: "'Dangerous Moonlight' may make you homeless—support your local fund by bombing this house with pennies." In the background, above the roof of the house, was a double-page spread advertisement from the KINE.

No Blind Eye at Harlesden

AT the Harlesden Odeon Jack S. Sackier put over "Target for To-night" with civic support and vigorous publicity. The Mayor and most of the Council and heads of municipal departments attended. His campaign for War Weapons Week some time previously was also well backed by local notabilities and included the extensive use of a loudspeaker van and the issue of thousands of programmes which contained a reference to his hall. This effort greatly impressed a local councillor who is chairman of the County Education Committee.

To draw attention to the screening of "Lady Hamilton" (U.A.) he inserted a teaser line in all Press advertisements for some weeks prior to show date, using such hints as: "You dare not turn 'the blind eye' to September 29," "Look for 'that Nelson touch' during the week of September 29," "You are expected to do your duty during the week of September 29," and finally, "Duty Calls—see 'Lady Hamilton' next week."

Handbill Novelty

FROM B. Baxter, who for the past ten years has kept the tiny Palladium, Shepherds Bush, prospering in spite of the powerful opposition of the giant Pavilion next door and the Empire not far away, I have received a handbill which is a real novelty and reflects war time conditions as nothing I have yet come across. It is no more than a thin, octavo sheet of blue paper on which details of the current programme have been printed by means of an ordinary office duplicator. Mr. Baxter explains that handbills are not really necessary to maintain patronage at this old-established house, but an enthusiastic member of his staff, bored with night fire-watching duties on the premises, decided to fill in the empty hours with a bit of profitable publicity for his employers and, obtaining the use of a typewriter and duplicator, turns out these unusual bills as a recreation. The announcements are well laid out and, despite the limitations of the machinery employed, are a credit to the designer and "printer."

Work and Relax

PUBLICITY for Women's War Week combined and also for the amenities provided by the Tatler, Birmingham, was the dual-purpose advertising initiated by Bill Watts. Two posters were exhibited outside the theatre, headed with the official slogan, "Women of Birmingham. Victory Lies in Your Hands," and then a picture of a girl at a lathe on one side and on the other a smartly dressed girl sitting in a stall with these words in between the two: "Work in the factories. Relax at the Tatler."

Bitter XXX Sweet

UNUSUAL crowds were attracted to the main entrance of the Elite, Middlesbrough, at all hours of the day by an ingenious stunt carried out by Reynolds Roberts to publicise "Bitter Sweet" (M-G-M). Three scarce commodities—bananas, beer and onions (the latter contained in a glass case) formed a tableau, which was the talk of the town.

A small beer barrel marked "Best Bitter," mounted on a table and labelled XXX, with a dummy bunch of bananas on top formed the background, the onions in the case being prominently displayed in the foreground. Immediately below was a quad card bearing the wording, "A rare treat enjoyed by few; 'Bitter Sweet' is another treat that can be enjoyed by all at this theatre all next week." The card bore a number of stills—and the whole display certainly caused a great deal of comment. It is also interesting to note that Reynolds Roberts travelled as far as Leeds to obtain the onions—on loan!

Honourable Mention

"TARGET for To-night" offered such unusual scope for exploitation that it is bevond our power under the present circumstances of paper control and limited space to give mention to all deserving showmen who made outstanding efforts, but commendation must be given to Manager Spikey, of the Odeon, Bolton; Wilf Lyons, of the Regal, Levenshulme; E. Love, the Plaza, Truro, who secured the co-operation and personal appearance of Admiral Gordon Campbell (Q ship fame); T. Nisbet, the Odeon, Rutherglen, whose foyer was decorated with drawings by fifteen-year-old Willie Bourke (son of the theatre's chief projectionist) so efficiently that special commendation was given by the M. of I.; to John E. Lake, Royal Cinema, Rayleigh, who, by arrangement with a nearby R.A.F. station, was loaned a rubber "dinghy" to act as a collection receptacle, and the local A.T.C. boys, who offered to come along in uniform with collection boxes (result, collection to the R.A.F. Comforts Fund of £20), and many others who will accept the KINE's congratulations and apologies for non-individual ment on.

Outstanding display originated by fifteen-year-old Willie Bourke, son of the chief operator, Odeon Theatre, Rutherglen. The drawings are Willie's own work and are being loaned to other halls in the circuit

A.T.C. Parade on Stage

A SPECTACULAR foyer exhibition of official R.A.F. photographs dressed with flags and bunting and a uniformed guard of honour was also provided at the Odeon, Wealdstone, by manager Alfred Richards. The exhibition was arranged in connection with a membership drive organised by the local squadron of the A.T.C. Each evening before the last screening of the film members of the squadron marched past their commanding officer on the theatre stage. Many new recruits were made during the week.

Halo for Deanna

ANOTHER bright idea comes from G. Saunderson, manager of Herne Bay's Odeon, in the form of a cut-out for use over the portico in publicising "Nice Girl" (G.F.D.).

The cut-out is ten feet high, and I think you will agree that the way Deanna's head fits into the Odeon "O" is attractive and original.

Their Home Town

IT was a gift from the gods when Manager Rupert Todd, Gaumont Palace, Derby, made the discovery that two local men—Group Captain W. E. Staton, D.S.O., and Flight Sergeant Joseph Bird—were appearing in "Target for To-night." Since more serious business had their attention it was not possible for them to attend the theatre and the exploitation angle was left to the local papers, in which copious reference was made to the film and the theatre.

Managerially, it was a good start, and taking the line "Nothing venture nothing gain" Mr. Todd courageously asked Rolls Royce to loan a 'plane engine for foyer display. Two days later a lorry drew up and engineers deposited a Merlin engine in the foyer corner. The information that it was the type used in the Wellington bomber seen in the film was sufficient for the enterprising manager to draw up an attractive card which was placed in front of the engine. Following his lucky star, Mr. Todd contacted Derby Air Port and secured from the officer in charge a complete flying suit and parachute. These, on a dummy, provided another big foyer attraction. Derby Aero Club, too, co-operated with the loan of a number of striking models which were suspended from the roof, and in striking contrast to the whole was a cabinet filled with scale model 'planes and a Sopwith Dolphin 'plane propeller used in the Great War. Mr. Todd decided that a great deal of free Press publicity could still be obtained, and the method adopted was a preview to which he invited the Mayor and Corporation. Executives of Rolls Royce and senior officers of the R.A.F. and the Army, and a number of the R.A.F., A.T.S. and W.A.A.F. personnel. The W.A.A.F. band, leading the R.A.F. in a march past at which the Mayor of Derby took the salute, drew large crowds, and in spite of the space value, the local newspapers displayed the matter and gave photographs.

Colindale Kinevariety

IT is interesting to learn that ever since he came to the hall from Reading some two years ago P. T. Marshall has been running amateur kine.-variety at the Colindale Odeon with marked success. He organised a band of three musicians as a sort of "background" and puts on the turns in a continuous show running for 40 minutes each Wednesday evening. Although he does not offer prizes he has no difficulty in finding plenty of talent and in fact has a long waiting list of amateurs eager to appear. Many who have performed on his stage have later achieved wider fame on the radio or with E.N.S.A., and the popularity of these shows is such that from 5 p.m. onwards on Wednesdays the house is packed with an appreciative audience. Mr. Marshall, who is a keen amateur photographer, takes snaps of the performers in action, using only the normal stage lighting, and has an interesting album of characteristic pictures.

A Naval Museum

AN elaborate lobby and exterior display for "Lady Hamilton" (U.A.) was devised by J. H. Slatter two weeks previous to the screening at the Odeon, Bognor Regis.

He dressed his foyer with model galleons of the period, showing modern naval craft to emphasise the contrast. Glass-encased models of the *Cutty Sark* and cargo vessels added to this section.

A special attraction was a miniature museum housed in the lobby, where Napoleon in oils and the *Cutty Sark* worked in wool were prominent, together with copies of *The News* of 1793 containing Nelson's dispatches on the Battle of the Nile, and *The Times* giving the news of Lady Hamilton's death.

Three volumes of the *Illustrated London News* contemporary with Nelson's career also gave added interest to the exhibits.

Show boards carried pictures of contrasting world beauties such as Helen of Troy, Cleopatra, the Dubarry, etc. Good use was made of stills cut from the KINE., and a tie-up with the local florist produced a delightful window display of floral anchors, flags, a ship and a lifebuoy with the available stills interspersed.

The total collected for Odeon War Comforts Fund during the week amounted to £125, and Mr. Slatter had the help of Sea Scouts and nurses in the gathering in of this satisfactory sum.

Bath Does It Too

"TARGET FOR TO-NIGHT" was shown last week at several Bath kinemas. At the Forum kinema, thanks to the initiative and enterprise of the manager (Mr. R. F. Plumley) an entertaining exhibition of bomber parts was staged in the vestibule, which in this particular building is unusually spacious.

The exhibits included a Rolls-Royce "Kestrel" aero engine, a Vickers gun, and a "Cheeta" areo engine. A bombsight and a Browning gun were also on view.

Mr. Plumley adapted a rubber dinghy, which is used by aeroplane crews should they be forced to land on the sea, as a collecting box for the R.A.F. Benevolent Fund. A satisfactory sum was contributed from this source by generous patrons.

At the Odeon kinema, Bath, which is opposite to the Forum, the 93rd Bath Squadron of the Air Training Corps saw "Target for To-night" on the invitation of the manager (Mr. George Murrish). On arrival at the kinema the cadets were inspected by the Mayor (Alderman Aubrey Bateman), who afterwards saw the film.

FOR NOV. 3 RELEASES

Compiled by A. W. Owen

"SANTA FE TRAIL" (Warner)

CERT. A. 9,841 ft. Rel. No. F.3505. Reviewed in KINE. August 21, 1941.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Erroll Flynn, Olivia de Havilland, Ronald Reagan, Raymond Massey.
ATMOSPHERE.—Period outdoor melodrama, depicting the stern struggle between the leader of the early American Abolitionists and the U.S. Army authorities. The final episode is a thrilling engagement at Harper's Ferry.
ORGAN.—"Coriolanus" Overture, Beethoven (N.C.), with adaptation from any pianoselo edition, using excerpts from opening and final movements
NON-SYNC.—As organ, recorded on H.M.V. D.B.3038 by the London Symphony Orchestra

"BARNACLE BILL" (M-G-M)

CERT. U. 8,299 ft. Rel. No. F.4446. Reviewed in KINE. September 4, 1941.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Wallace Beery, Marjorie Main.
ATMOSPHERE.—Romantic comedy, the story of a lazy fisherman, his daughter (who tries to reform him) and his eventual marriage to the dock and shipowner by whom he is employed.
ORGAN.—"Plymouth Hoe" Overture, Ansell (Chappell), with adaptation from the pianosolo copy.
NON-SYNC.—As organ, recorded on H.M.V. A.9026 by light symphony orchestra.

"FATHER TAKES A WIFE" (RKO-Radio)

CERT. A. 7,087 ft. Rel. No. F.4440. Reviewed in KINE. September 4, 1941.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Adolphe Menjou, Gloria Swanson.
ATMOSPHERE.—Domestic comedy of complications which arise when a shrewd and businesslike family man suddenly worries a second glamorous wife amid the opposition of his son and daughter.
ORGAN.—Short medley, "To-night My Heart will Sing," "Yes, My Darling Daughter," "Amapola," "The Hut Sut Song," "Dolores," and "I-Yi-Yi-Yi-Yi," with adaptation from the vocal-piano copies.
NON-SYNC.—As organ. "Torch Parade No. 5" recorded on Decca-Brunswick F.7644 by Sidney Torch at the organ of the State, Kilburn.

"PARACHUTE BATTALION" (RKO-Radio)

CERT. U. 6,503 ft. Rel. No. F.4441. Reviewed in KINE. September 4, 1941.
PUBLICITY.—One 6-sheet, one 12-sheet.
STARS.—Robert Preston, Nancy Kelly.
ATMOSPHERE.—Spectacular comedy-drama of life in the American Army, showing thrilling sequences of paratroops in action.
ORGAN.—"Washington Grays" March, Grafulla (Keith Prowse), with adaptation from the piano solo copy.
NON-SYNC.—As organ, with recording on H.M.V. B.2264 by the R.A.F. Band.

"SCOTLAND YARD" (20th Century-Fox)

CERT. U. 5,919 ft. Rel. No. F.4325. Reviewed in KINE. July 24, 1941.
PUBLICITY.—One 6-sheet.
STARS.—Nancy Kelly, Edmund Gwenn, John Loder.
ATMOSPHERE.—Romantic crime melodrama, with an incredible story in which a bank robber is regenerated while masquerading as a famous banker. Scotland Yard detectives solve the mystery.
ORGAN.—"Erl King," Schubert (Bosworth), with adaptation from the vocal-piano copy.
NON-SYNC.—As organ, recorded on Bosworth B.E.13 by James Bell on the organ of the Odeon, Leicester Square, W.

"HORROR ISLAND" (General F.D)

CERT. A. 5,465 ft. Rel. No. F.4454. Reviewed in KINE. September 11, 1941.
PUBLICITY.—One 6-sheet.
STARS.—Dick Foran, Leo Carrillo, Peggy Moran.
ATMOSPHERE.—Comedy-melodrama with a "spot the murderer" theme, the story of a treasure hunt in a small island off the coast of Florida during which the murder is committed.
ORGAN.—"The Devil's Whisper," Incidental, Montague Ewing (Bosworth), with adaptation from the piano-conductor copy of the orchestration.
NON-SYNC.—As organ, recorded on Bosworth B.C. 1103 by the International Radio Orchestra.

"THE ELECTRIC MAN" (General F.D)

CERT. A. 5,104 ft. Reg. No. F.4457. Reviewed in KINE. September 11, 1941
PUBLICITY.—One 6-sheet.
STARS.—Lionel Atwill, Lon Chaney, Junr., Anne Nagel.
ATMOSPHERE.—Pseudo-scientific thriller concerning an inhuman, fanatical scientist, who, to prove his theory that life can be controlled by electricity, secretly turns an innocent man into a Frankenstein, losing his own life in the process.
ORGAN.—"Prelude in C Sharp Minor," Rachmaninoff (Hawkes), with adaptation from the piano solo copy.
NON-SYNC.—As organ, recorded on H.M.V. C.2252 (symphony orchestra) or H.M.V. 2012 (Eight-piano Ensemble).

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KINEMATOGRAPH WEEKLY, Classified Advertisements

SITUATIONS VACANT

S. M. SUPER CINEMAS, LTD., REQUIRE EXPERIENCED MANAGERS FOR LONDON AND LIVERPOOL AREAS. GOOD SALARIES AND COMFORTABLE PERMANENCIES AVAILABLE FOR MEN OVER MILITARY AGE OR OTHERWISE EXEMPT; ALL APPLICATIONS TREATED IN CONFIDENCE.—CALL PERSONALLY OR SEND FULLEST PARTICULARS TO 37-38, GOLDEN SQUARE, W.1.

WANTED for Cornish kinemas, capable Manager with good references, experienced Chief Operator, also a good Boorman used to the business. Comfortable and permanent job for the right people assured. Only those available immediately apply, and wages required must be stated.—Full particulars to Cinemas, 51, Victoria Street, Paignton.

SITUATIONS VACANT (cont.)

MANAGER and Operator wanted for good-class kinema near Glasgow; good salaries will be paid to men not liable for military service.—Particulars in first instance to 7635, "Herald" Office, Glasgow.

WANTED, Chief Projectionist (£5), Second (£3 10s.). Third (£2 5s.); small independent hall. Surrey; comfortable, permanent engagements to right men.—Send details, age, experience, recent reference, to Secretary, 4, Kilmiston Avenue, Shepperton-on-Thames.

CHIEF Operator required for small kinema in South-West, safe area; comfortable job; Mirrophonic.—Reply, giving age, experience, references, and salary required, V., Box 145, Kinematograph Weekly.

SITUATIONS VACANT (cont.)

CHIEF Operator wanted immediately for Regal, Shepton Mallet.—Reply, with full details, to Trueman Dicken, Dymboro Avenue, Midsomer Norton.

CHIEF and Second Operators required immediately.—Apply, Arun Cinema, Arundel, Sussex, or by letter, stating age, experience, and wages required.

OPERATOR required for Bristol suburban kinema.—Apply, stating age, experience, and salary required, to H., Box 132, Kinematograph Weekly.

CHIEF Operator required for small B.T.H.-Kalee show at Bagshot, Surrey; closed Sundays; permanent job with prospects.—State age, experience, and salary required, Plaza Cinema, High Street, Crowthorne, Berkshire.

SITUATIONS VACANT (cont.)

SECOND OPERATOR REQUIRED AT ONCE, KALEE, B.T.H.—APPLY, CINEMA, WINCOMBE, GLOS.

WANTED, Second Operator.—Apply, full particulars, Tatler Tueatre, Chester.

WANTED, experienced Second Operator (over military age or exempt); comfortable permanent position; small hall.—Apply, Manager, Picturedrome, Bognor Regis, Sussex.

ASSISTANT Projectionist for West End preview theatre.—S.F.L., Ltd., 71, Dean Street, W.1.

SENIOR CLERK required for London head office records department of independent circuit; good salary and excellent prospects; must be over military age or otherwise exempt.—Apply, Box 129, Kinematograph Weekly.

BOOKING Clerk for Film Distributing Company, male or female.—Write, giving particulars of experience and salary required.—Y., Box 148, Kinematograph Weekly.

WANTED, for safe areas, smart Doorman over military age; good wages and comfortable jobs.—Apply, E. C. Rogers, Poole's Theatres, Hippodrome, Gloucester.

FORTHCOMING TRADE SHOWS

LONDON

Date.		Time.		Place.		Title of Film.			Shown By.			Stars.		Cert.
Thur., Oct.	2	11 a.m.	...	G.-B. Theatre	...	Redhead	...	...	Pathe	...	...	June Lang	...	—
.. ..	2	11 a.m.	...	Studio One	...	Singapore Woman	...	...	Warner	...	...	Brenda Marshall	...	—
.. ..	2	2.30 p.m.	...	Cambridge	...	Citizen Kane	...	...	RKO-Radio	...	...	Orson Welles	...	—
Fri., ..	3	2.30 p.m.	...	G.-B. Theatre	...	Criminals Within	...	...	Pathe	...	...	Eric Linden	...	—
.. ..	3	2.30 p.m.	...	Cambridge	...	The Wagons Roll at Night		...	Warner	...	...	Humphrey Bogart	...	—
.. ..	3	11 a.m.	...	Private Theatre		Forced Landing	...	...	Paramount	...	...	J. Carrol Naish	...	—
Mon., ..	6	2.30 p.m.	...	Cambridge	...	International Squadron	...	...	Warner	...	...	Ronald Reagan	...	—
Tues., ..	7	11 a.m.	...	G.-B. Theatre	...	Father Steps Out	...	...	Pathe	...	...	Frank Albertson	...	—
.. ..	7	2.30 p.m.	...	Cambridge	...	Gert and Daisy's Week End		...	Butcher's	...	...	E. and D. Walters	...	—
.. ..	7	11 a.m.	...	Studio One	...	Affectionately Yours	...	...	Warner	...	...	Merle Oberon	...	—
.. ..	7	11 a.m.	...	Phœnix	...	Ice Capades	...	...	British Lion	...	...	Dorothy Lewis	...	—
.. ..	7	10.30a.m.&2.30p.m.		Century	...	Wild Geese Calling	...	...	20th Century-Fox		...	Henry Fonda	...	—
.. ..	7	11 a.m.	...	Private Theatre		Ten Shorts	...	...	Paramount	...	...	———	...	—
Wed., ..	8	10.30 a.m.	...	Carlton	...	Skylark	...	...	Paramount	...	...	Claudette Colbert	...	—
.. ..	8	11 a.m.	...	Studio One	...	Here Comes Happiness		...	Warner	...	...	Mildred Coles	...	—
.. ..	8	10.30 a.m.	...	Phœnix	...	49th Parallel	...	...	G.F.D.	...	...	Leslie Howard	...	—
.. ..	8	2.30 p.m.	...	G.-B. Theatre	...	Judas was a Woman	...	...	New Realm	...	...	Jacques Latier	...	A
.. ..	8	11 a.m.	...	Own Private Theatre.		They Meet Again	...	...	RKO-Radio	...	...	Jean Hersholt	...	—
.. ..	8	2.30 p.m.	...	Cambridge	...	The Saint Meets the Tiger		...	RKO-Radio	...	...	Hugh Sinclair	...	—
Thur., ..	9	11 a.m.	...	Phœnix	...	Angels with Broken Wings		...	British Lion	...	...	Binnie Barnes	...	—
.. ..	9	2.30 p.m.	...	Cambridge	...	My Life with Caroline	...	...	RKO-Radio	...	...	———	...	—
Fri., ..	10	2.30 p.m.	...	Cambridge	...	Sergeant York	...	...	Warner	...	...	———	...	—
.. ..	10	11 a.m.	...	Phœnix	...	Hurricane Smith	...	...	British Lion	...	...	Ray Middleton	...	—
Mon., ..	13	11 a.m.	...	G.-B. Theatre	...	The Gay Vagabond	...	...	British Lion	...	...	Roscoe Karns	...	—
Tues., ..	14	10.30 a.m.	...	G.-B. Theatre	...	Back in the Saddle	...	...	British Lion	...	...	Gene Autry	...	—
.. ..	14	10.30 a.m.	...	G.-B. Theatre	...	The Border Legion	...	...	British Lion	...	...	George "Gabby" Hayes		—
Wed., ..	15	10.30 a.m.	...	Carlton	...	Nothing But the Truth	...	...	Paramount	...	...	———	...	—

BIRMINGHAM

Fri., Oct.	3	10.30 a.m.	...	Scala	...	Flight from Destiny	...	...	Warner	...	...	Thos. Mitchell	...	A
.. ..	3	10.30 a.m.	...	Forum	...	Female Correspondent	...	...	Columbia	...	...	Virginia Bruce	...	U
Mon., ..	6	10.30 a.m.	...	Forum	...	The Phantom Submarine		...	Columbia	...	...	Anita Louise	...	U
Tues., ..	7	10.30 a.m.	...	Forum	...	Hold Back the Dawn	...	...	Paramount	...	...	Chas. Boyer	...	A
.. ..	7	10.30 a.m.	...	Scala	...	Blossoms in the Dust	...	...	M-G-M	...	...	Greer Garson	...	A
Wed., ..	8	10.30 a.m.	...	West End	...	Citizen Kane	...	...	RKO-Radio	...	...	Orson Welles	...	—
.. ..	8	10.30 a.m.	...	Scala	...	Down in San Diego	...	...	M-G-M	...	...	Bonita Granville	...	U
Thur., ..	9	10.30 a.m.	...	Scala	...	The Great Mr. Nobody	...	...	Warner	...	...	Eddie Albert	...	U

CARDIFF

Fri., Oct.	3	10.45 a.m.	...	Olympia	...	Underground	...	...	Warner	...	...	Jeffrey Lynn	...	A
.. ..	3	10.45 a.m.	...	Park Hall	...	Mayerling	...	...	Renown	...	...	Charles Boyer	...	A
.. ..	3	10.45 a.m.	...	Odeon	...	Blossoms in the Dust	...	...	M-G-M	...	...	Greer Garson	...	A
Mon., ..	6	10.30 a.m.	...	Olympia	...	The Phantom Submarine		...	Columbia	...	...	Anita Louise	...	U
.. ..	6	11 a.m.	...	Park Hall	...	In the Night	...	...	Pathe	...	...	Frankie Darro	...	U
Tues., ..	7	10.45 a.m.	...	Park Hall	...	Flight from Destiny	...	...	Warner	...	...	Thos. Mitchell	...	A
.. ..	7	11 a.m.	...	Odeon	...	West Point Widow	...	...	Paramount	...	...	Ann Shirley	...	A
Wed., ..	8	10.45 a.m.	...	Empire	...	Citizen Kane	...	...	RKO-Radio	...	...	Orson Welles	...	—
.. ..	8	10.45 a.m.	...	Olympia	...	Cash and Carry	...	...	M-G-M	...	...	Ann Sothern	...	A
.. ..	8	11 a.m.	...	Park Hall	...	Paper Bullets	...	...	Pathe	...	...	Jack la Rue	...	—
Thur., ..	9	11 a.m.	...	Park Hall	...	Redhead	...	...	Pathe	...	...	June Lang	...	—

GLASGOW

Fri., Oct.	3	10.45a.m.	...	Regal	...	Flight from Destiny	...	...	Warner	...	...	Thos. Mitchell	...	A
.. ..	3	10.45 a.m.	...	Regent	...	Cash and Carry	...	...	M-G-M	...	...	Ann Sothern	...	A
.. ..	3	10.50 a.m.	...	La Scala	...	In the Night	...	...	Pathe	...	...	Frankie Darro	...	U
Tues., ..	7	10.45 a.m.	...	Regal	...	The Great Mr. Nobody	...	...	Warner	...	...	Eddie Albert	...	U
.. ..	7	10.45 a.m.	...	Playhouse	...	Pirates on Horseback	...	...	Paramount	...	...	William Boyd	...	A
.. ..	7	10.45 a.m.	...	La Scala	...	Down in San Diego	...	...	M-G-M	...	...	Bonita Granville	...	U
.. ..	7	10.50 a.m.	...	Cranston's	...	Paper Bullets	...	...	Pathe	...	...	Jack la Rue	...	—
Wed., ..	8	10.45 a.m.	...	La Scala	...	Citizen Kane	...	...	RKO-Radio	...	...	Orson Welles	...	—
.. ..	8	10.45 a.m.	...	Paramount	...	49th Parallel	...	...	G.F.D.	...	...	Leslie Howard	...	—
.. ..	8	10.45 a.m.	...	Regent	...	Blossoms in the Dust	...	...	M-G-M	...	...	Greer Garson	...	A
.. ..	8	10.50 a.m.	...	Regal	...	Redhead	...	...	Pathe	...	...	June Lang	...	—
Thur., ..	9	10.45 a.m.	...	Paramount	...	Skylark	...	...	Paramount	...	...	Claudette Colbert	...	—

LEEDS

Fri., Oct.	3	10.45 a.m.	...	Ritz	...	Knockout	...	...	Warner	...	...	Arthur Kennedy	...	A
.. ..	3	10.45 a.m.	...	Tower	...	Cash and Carry	...	...	M-G-M	...	...	Ann Sothern	...	A
Tues., ..	7	10.45 a.m.	...	Ritz	...	The Great Lie	...	...	Warner	...	...	Bette Davis	...	A
.. ..	7	10.45 a.m.	...	Scala	...	Citizen Kane	...	...	RKO-Radio	...	...	Orson Welles	...	—
.. ..	7	10.45 a.m.	...	Tower	...	Grandad Rudd	...	...	Renown	...	...	Bert Bailey	...	—
.. ..	7	10.45 a.m.	...	Odeon	...	Pirates on Horseback	...	...	Paramount	...	...	William Boyd	...	—
Wed., ..	8	10.45 a.m.	...	Odeon	...	49th Parallel	...	...	G.F.D.	...	...	Leslie Howard	...	—
.. ..	8	10.45 a.m.	...	Tower	...	Down in San Diego	...	...	M-G-M	...	...	Bonita Granville	...	U
.. ..	8	10.30 a.m.	...	Ritz	...	Tower of Terror	...	...	Pathe	...	...	Wilfrid Lawson	...	A
Thur., ..	9	10.45 a.m.	...	Odeon	...	Hold Back the Dawn	...	...	Paramount	...	...	Charles Boyer	...	A
.. ..	9	10.45 a.m.	...	Scala	...	Blossoms in the Dust	...	...	M-G-M	...	...	Greer Garson	...	A

LIVERPOOL

Fri., Oct.	3	10.45 a.m.	...	Futurist	...	Blossoms in the Dust	...	...	M-G-M	...	...	Greer Garson	...	A
Tues., ..	7	10.45 a.m.	...	Majestic	...	The Great Lie	...	...	Warner	...	...	Bette Davis	...	A
.. ..	7	10.45 a.m.	...	Paramount	...	Pirates on Horseback	...	...	Paramount	...	...	William Boyd	...	A
.. ..	7	10.45 a.m.	...	Scala	...	Down in San Diego	...	...	M-G-M	...	...	Bonita Granville	...	U
.. ..	7	11 a.m.	...	Futurist	...	Tower of Terror	...	...	Pathe	...	...	Wilfrid Lawson	...	A
Wed., ..	8	10.45 a.m.	...	Majestic	...	Flight from Destiny	...	...	Warner	...	...	Thos. Mitchell	...	A
.. ..	8	10.45 a.m.	...	Forum	...	Citizen Kane	...	...	RKO-Radio	...	...	Orson Welles	...	A
.. ..	8	10.45 a.m.	...	Paramount	...	49th Parallel	...	...	G.F.D.	...	...	Leslie Howard	...	—
.. ..	8	10.45 a.m.	...	Palais de Luxe	...	Cash and Carry	...	...	M-G-M	...	...	Ann Sothern	...	A
.. ..	8	11 a.m.	...	Scala	...	In the Night	...	...	Pathe	...	...	Frankie Darro	...	U
Thur., ..	9	10.45 a.m.	...	Paramount	...	Forced Landing	...	...	Paramount	...	...	J. Carrol Naish	...	—
.. ..	9	11 a.m.	...	Scala	...	Paper Bullets	...	...	Pathe	...	...	Jack la Rue	...	—

MANCHESTER

Fri., Oct.	3	11a.m.&2.30p.m.		Private Theatre	...	The Great Mr. Nobody	...	...	Warner	...	...	Eddie Albert	...	U
.. ..	3	10.45 a.m.	...	Odeon	...	West Point Widow	...	...	Paramount	...	...	Ann Shirley	...	A
.. ..	3	10.45 a.m.	...	Gaumont	...	Cash and Carry	...	...	M-G-M	...	...	Ann Sothern	...	A
Tues., ..	7	10.45 a.m.	...	Gaiety	...	Mayerling	...	...	Renown	...	...	Charles Boyer	...	A
.. ..	7	10.45 a.m.	...	Odeon	...	Pirates on Horseback	...	...	Paramount	...	...	William Boyd	...	A
.. ..	7	10.45 a.m.	...	Theatre Royal	...	Tower of Terror	...	...	Pathe	...	...	Wilfrid Lawson	...	A
Wed., ..	8	10.30 a.m.	...	Gaumont	...	Citizen Kane	...	...	RKO-Radio	...	...	Orson Welles	...	A
.. ..	8	10.45 a.m.	...	Odeon	...	Hold Back the Dawn	...	...	Paramount	...	...	Charles Boyer	...	A
.. ..	8	10.45 a.m.	...	Market Street	...	Blossoms in the Dust	...	...	M-G-M	...	...	Greer Garson	...	A
.. ..	8	10.45 a.m.	...	Theatre Royal	...	In the Night	...	...	Pathe	...	...	Frankie Darro	...	U
Thur., ..	9	10.45 a.m.	...	Odeon	...	49th Parallel	...	...	G.F.D.	...	...	Leslie Howard	...	—
.. ..	9	10.45 a.m.	...	Theatre Royal	...	Paper Bullets	...	...	Pathe	...	...	Jack la Rue	...	—

NEWCASTLE

Fri., Oct.	3	10.45a.m.&3p.m.		Own Theatre	...	Slave Ship	...	...	20th Century-Fox			Warner Baxter	...	A
.. ..	3	10.30 a.m.	...	Odeon	...	West Point Widow	...	...	Paramount	...	...	Ann Shirley	...	A
.. ..	3	10.45 a.m.	...	Essoldo	...	Blossoms in the Dust	...	...	M-G-M	...	...	Greer Garson	...	A
Tues., ..	7	10.45 a.m.	...	Essoldo	...	Flight from Destiny	...	...	Warner	...	...	Thos. Mitchell	...	A
.. ..	7	10.30 a.m.	...	Odeon	...	Pirates on Horseback	...	...	Paramount	...	...	William Boyd	...	A
Wed., ..	8	10.45 a.m.	...	Odeon	...	Citizen Kane	...	...	RKO-Radio	...	...	Orson Welles	...	—
.. ..	8	10.30 a.m.	...	Stoll P.H.	...	In the Night	...	...	Pathe	...	...	Frankie Darro	...	U
.. ..	8	10.45 a.m.	...	Essoldo	...	The Great Lie	...	...	Warner	...	...	Thos. Mitchell	...	A
Thur., ..	9	10.45 a.m.	...	Haymarket	...	Cash and Carry	...	...	M-G-M	...	...	Ann Sothern	...	A

NOTTINGHAM

Fri., Oct.	3	10.45 a.m.	...	Carlton	...	The Great Lie	...	...	Warner	...	...	Bette Davis	...	A
.. ..	3	10.45 a.m.	...	Scala	...	Down in San Diego	...	...	M-G-M	...	...	Bonita Granville	...	U
Tues., ..	7	10.45 a.m.	...	Hippodrome	...	Citizen Kane	...	...	RKO-Radio	...	...	Orson Welles	...	—
.. ..	7	10.45 a.m.	...	Scala	...	Blossoms in the Dust	...	...	M-G-M	...	...	Greer Garson	...	A
Wed., ..	8	10.30 a.m.	...	Ritz	...	West Point Widow	...	...	Paramount	...	...	Ann Shirley	...	A
Thur., ..	9	10.45 a.m.	...	Ritz	...	49th Parallel	...	...	G.F.D.	...	...	Leslie Howard	...	—

SHEFFIELD

Fri., Oct.	3	10.30 a.m.	...	Cinema House	...	The Great Lie	...	...	Warner	...	...	Bette Davis	...	A
.. ..	3	10.30 a.m.	...	Union Street	...	Lancer Spy	...	...	20th Century-Fox			Dolores del Rio	...	A
Tues., ..	7	10.30 a.m.	...	Union Street	...	The Great Mr. Nobody	...	...	Warner	...	...	Eddie Albert	...	U
.. ..	7	10.30 a.m.	...	Cinema House	...	West Point Widow	...	...	Paramount	...	...	Ann Shirley	...	A
.. ..	7	10.30 a.m.	...	Regent	...	Cash and Carry	...	...	M-G-M	...	...	Ann Sothern	...	A
Wed., ..	8	10.45 a.m.	...	Cinema House	...	Citizen Kane	...	...	RKO-Radio	...	...	Orson Welles	...	—
Thur., ..	9	10.30 a.m.	...	Union Street	...	Dance Hall	...	...	20th Century-Fox			Carole Landis	...	U
.. ..	9	10.45 a.m.	...	Cinema House	...	Down in San Diego	...	...	M-G-M	...	...	Bonita Granville	...	U

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